Catalogue of an Exhibition of Works by John Leech * * (1817-1864)

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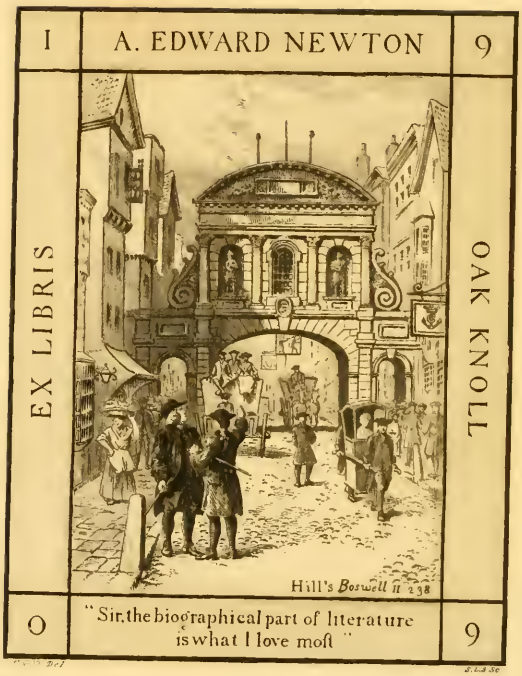
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JOHN LEECH

1817–1864

No. 276

CATALOGUE

OF AN EXHIBITION OF WORKS

BY

JOHN LEECH

(1817–1864)

HELD AT THE GROLIER CLUB FROM
JANUARY 22 UNTIL MARCH 8, 1914

WITH AN INTRODUCTION BY
STANLEY KIDDER WILSON

NEW YORK
THE GROLIER CLUB
1914

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INTRODUCTION

THE admirer of author or painter has not less satisfaction in exploiting his author because he knows that every other admirer must ipso facto agree with him; and when, as in the case of one so well-admired as John Leech, he consciously represents a very great chorus, the task of "painting the lily" becomes a high privilege. Well-admired John Leech unquestionably was; indeed, infelicitous as will be held a phrase which once served Louis Quinze, I think we should be justified in writing Leech well-loved. The geniality, the candor, the invulnerably clean mind, the forthright homeliness of Leech's art, cumulative in the pages of Punch for more than twenty years, had set Leech inaccessibly in the affections of

his countrymen. Grief more trenchant, more spontaneous, than that which swept England on Leech's death, has yet to be recorded of the death of English artist.

But this is to-day. Fifty years are between Leech and us, and Leech is still demonstrably the well-loved. This exhibition, among other things; the chain of later editions of his pictures for Punch as well as of books illustrated by him (negligible in many cases except for his designs); the zeal of the collector; constant if sporadic allusion by contemporary writers,—all attest the presence still among us of this fine and ardent spirit. What was his power, if power he had? his scope, if universality and breadth were the secret of his charm? his charm, if scope and power shall be stricken out of the definition? Is there in fact any definition which defines Leech?

Now so much praise has been yielded to Leech's work—not always

critical, perhaps, but frequently from sources beyond criticism! (the adulatory comments of Thackeray, Dickens, Ruskin and others will not have been forgotten)—that although new light is not inobtainable a new voice seems one of supererogation. But after all we do not insist that the regard of our friends be "contributive." When Thackeray, upon being asked who was his best friend, answered, "John Leech," he provided Leech with what I venture to say Leech would have cherished as one of his best "notices," and subsequent *criticism* of Leech with suggestion of exactly that uncritical kind to which I have adverted. And this "uncritical kind of thing" is not only a most cogent starting-point for general criticism, but it is apically pertinent when suited to the life and work of John Leech.

In a word, broadly the secret of Leech's charm was that here was the synthesis of lovable man and well-

admired artist. Either was admirable, if you like. But for Thackeray both existed; and therefore for Thackeray (and implicitly, as I have suggested, for subsequent critics) both together effected the genius, the permanent artist—in short, Leech as we have him and believe that our children will have him. Assuredly it is the man Leech insinuating himself into his work (not bursting from it as Cruikshank, not submerged beneath it as Phiz) which has wrought for us a result intimately appealing and artistically sound. Leech the man threads the course of Leech the artist with that consummate and subtle address which makes known genius.

Clearly, then, the student of Leech's work should be equipped with the facts of Leech's life, into which I cannot, of course, go. Like that of many humorists, this artist's career, while sufficiently equable, was not conspicuously happy. He was by temperament even, sane, and (in early

life) unmorbid; but a trend toward melancholy which became aggravated with years; a too great accessibility to the ills of life which a lesser soul would have shrugged off by the very act of depicting them; a sensitiveness to pain too acute, ever drew him back from the full zest of living which one predicates with such buoyant work as his. It is with this merely adumbrated suggestion that I come concretely to what I think is the *significance* of John Leech.

Leech's pencil was the friend of the misfortunes of mankind: thus would I sum up the man's work. He was therefore, by this definition, no mere caricaturist; also he was no mere satirist. That he colored the little catastrophes and burdens of life humorously, in general, might be held perhaps to offer ultimate proof of this friendliness. He philosophized upon the contretemps of human beings with a pencil urging now to laughter, now to tears; but philoso-

phizing it was in either case. The point can not be stressed too keenly. It was this friendly and gentle patronization of Leech for all the foibles and blunders and disasters he observed which lifts him above the caricaturist. Nor must the other half of the definition go without emphasis (but this I need not further enlarge upon) : it was the injuries of life that most intrigued his interest and sympathy. Over these he waved his magic brush, not ignoring, not transforming, but lightening, meliorating, chastening. And this is service.

Satirist he was not, in the sense of a Du Maurier. The deadly ironism of Du Maurier's

"So an thou be, that faintest in such wise"

would have been beyond Leech's executive capacity, if you please, but quite as definitively beneath his spiritual apprehension. The immortal "Are You Intense?" of the same artist, with its terrific import of de-

rision, would have been impossible to Leech even had "Brompton" and the dado flourished in his day. Nor must it be thought that it was because he lived in a simpler generation that he appears less sophisticated than (for example) Du Maurier and Keene. It was purely his temper of mind, as beneficent, if perhaps too ingenuous; as kindly, as incapable consciously of wounding another's spirit, as any which ever stirred an artist's purpose. It was, in brief, the friendly pencil.

But what of his actual work? Is it Leech on the wall that we most prize? Or in the portfolio? In Punch and other magazines? In the many and disparate books for which he executed drawings?

Perhaps the *collector* takes warmest interest in the Leech of the novels and miscellaneous works, principally because, with that inverted critical sense which every true bibliomaniac evinces, he delights to find, and acquire if possible, something which is

little or at best obscurely known. To the layman a search of all the bookshops of civilization for a book with perhaps *one* illustration by a favorite artist seems only less idiotic than affected; to the bibliophile it is stimulating, real. And when, as not infrequently happens, the book in question has not been seen for a score of years, or another fugitive "turns up" which has never even been heard of, then, then is edification! But this is beside the point. The Leech of the novels, it must be conceded at once, is not, artistically, Leech at his best.

There may be a reason for this. Leech had the ill fortune, with one or two exceptions, to collaborate with a vastly mediocre society of authors. To be sure, there were the Dickens Christmas books; and I think it may be said that the artist rose to his moments in *that* series. But in general Leech was so unfortunate as to be required to supply illustrations for books which had no success or one

scarcely distinguishable, which owed their then existence (and owe now their retention in bibliographies) solely to Leech. It can be seen readily that here was no spur for the artist, either in the presumption of an audience or, more metaphysically, in the energizing power of a noble text. When one finds Leech affiliated with such pale Parnassians as Charles Hooton, the Hon. Grantley F. Berkeley, Henry Howard Paul and Frederick Greenwood,—tears emerge; and with even à Beckett, Albert Smith, Douglas Jerrold and Percival Leigh —de mortuis, of course, but they *were* rather uninspired fellows!

Yet some enduring work exists in these ephemeræ, notably the illustrations for the Comic Histories of England and Rome, that project of the à Beckett-Leech combination which Jerrold found so "blasphemous," of which series the picture of Marius in his old age brandishing a highly anachronistic bottle is not the least

amusing; the Children of the Mobility lithographs; the Surtees sporting sketches; and individual pieces of startling vigor and eloquence, such as "Bed Time" in Hood's 1842 Annual —than which an image more searching could hardly be devised. But all these things are to be found in the pages which follow.

In the magazines, Bentley's particularly, Leech scored much of his best work. The Ingoldsby drawings are capital, that of "The Black Mousquetaire" fairly twisting one's *own* hair into sympathetic spirals; and many of the Brinvilliers and Richard Savage etchings are good. Excellent work, too, appears in the London Magazine, one plate, incidentally, bearing the facetious advertisement, "Jack Leech Done It"; in Douglas Jerrold's Shilling Magazine, the Illuminated Magazine, the Illustrated London News and Once a Week.

But it is after all the Leech of

Punch with whom we have most laughed, whom we most love and most feel. Twenty-three consecutive years, almost four thousand drawings —alone the volume of his work for Punch is amazing. But when we penetrate the actual theater of the work, when we turn page after brilliant page, absorb scene after scene of intimate and delicious humor, we no longer wonder at the sentimentalizations of Dickens and Thackeray —and England—on this text. The people who move through these pages are very real. Like Du Maurier's esthete, one cries for "More, more, more!" Who would want to come to the end of such a series as "The Rising Generation," with the little beggar who was persuaded that Shakspere was greatly overrated, and that other who announced as his mature conclusion (in the presence of an irate contingent of female relatives) that woman was "an inferior—au—animal"? Who would not want more of

Mr. Briggs and his spouse, or could forget, having once seen, the panorama of the Steeplechase?

"Servantgalism" and "Flunkeiana," of light ironical memory, are surely not transcended by the subsequent pictures of this genre in Punch; indeed, in all Punch where can one find a quainter touch than the resignation of a butler on these grounds: "Why, Sir, it 's my *feelin's*. You used always to read prayers, Sir, yourself—and since Miss Wilkins has been here, she 's bin a-readin' of 'em. Now, I can't be-mean myself by sayin' 'amen' to a guv'ness"? Then there is Tom Noddy of various rôles, prototype of the "cad" so admirably and caustically "handled" in later volumes. (Where got Du Maurier his Mr. Belleville but from Leech's snob? And whence, incidentally, came the same artist's cockney Englishman abroad who concludes from the sign "Passage interdit aux ânes" that he and his friend may not go that way—

and the whole long procession of Mr. Punch's snobs on the "Continong"—but from Leech's own inimitable English-French studies? But the attempt to show to what extent Du Maurier, Keene, Miss Georgina Bowers and certain modern Punch artists have derived from Leech were, though tempting, too great a matter for this space.)

Thus may one multiply the familiar and endeared figures Leech introduced to his world and to posterity. Of individual pieces—a flashing review and the actors have passed—choice baffles one's discriminatory zeal. One graphic although absurd picture that leaps to mind is the "Awful Scene on the Chain-pier, Brighton," which presents a small child being whisked out to sea by a gust of wind, and the nursemaid exclaiming: "Lawk, there goes Charlie and he 's took his Ma's parasol. What will missus say?" Perhaps the dear old lady who found the statue of Venus

"the hexact image of our Hemmer" takes the palm for this kind of broad humor; although quite as broad if not at least as funny is the picture of the "swell" on a drag admonishing the costermonger who drives his donkey in the larger vehicle's path: "Now then, out of the way, you two!"

But more subtle things were within Leech's grasp, such as the classic of the small youth who apprizes his nurse that, "Papa says he can only be handled by kindness and would she therefore pass him some more oranges and nut-cake"—a delightful sequitur! Not forgotten, either, is his "Sea-side Studies," which depicts two very pretty girls and (apparently immersed in guide books) two young men armed with nets and tackle, one of whom reads aloud: " 'The rocks along our Coast may be seen studded with these beautiful zoophytes . . . The skin is soft &c., &c.' H'm. Here are two lovely specimens, Fred! You take one and I 'll take the

other." To this more recondite classification belongs also Leech's last drawing of all, printed posthumously in Punch:

A STREET FIGHT.

Wife of his Bussum (*to vanquished hero*):

"Terence, ye great ummadawn, what do yer git into this thrubble for?"

Vanquished hero:

"D' ye call it thrubble, now? Why, it 's engyement!"

Toward the close of his life Leech was betrayed into doing some very bad oils. It was a pot-boiling expedient, for although Leech is believed to have had more than forty thousand pounds from first to last of his connection with Punch his circumstances had been always uneven. He himself recognized that oil was not his medium and explicitly called the pictures "Sketches." Nothing can better show the mastership of Leech with the pencil than the fact that the pencil comes palpably and triumphantly out in

these oil pieces. In the *wood-drawing,* and its genesis, was Leech's strength. But incomparable criticism of every-day life was his achievement. His was one of the gifts of the century, and he himself one of the gifts to it. Not soon will the world have forgotten this ingratiating fellow of the friendly pencil, John Leech.

STANLEY KIDDER WILSON.

NOTE

In the following catalogue, the works of John Leech are described in chronological order by the year of publication, the group of books and prints under each year being arranged alphabetically. Later editions of a work follow the original edition, the date of the running title being that of the group under consideration, and serving as a guide to the chronological arrangement. While the majority of the books which Leech illustrated were first editions, exceptions to this rule are noted in the catalogue. Original sketches are placed with the published works for which they were made, the group of Miscellaneous Sketches, Nos. 252–263, comprising only such as are unpublished or unidentified.

The Committee wishes to thank the members of the Club who have contributed toward the success of the exhibition, and also acknowledges with sincere appreciation the kind assistance of Mrs. J. B. Reynolds, Mrs. George D. Widener, Mr. F. Lathrop Ames, and Mr. Seth E. Thomas, Jr.

CATALOGUE

WORKS OF JOHN LEECH

1835

1 [Etchings And Sketchings, By A. Pen, Esq. . . .]

Quarto.

We have not been able to locate a copy in this country, but, on account of its importance as John Leech's first published work, we include Etchings And Sketchings in our Catalogue, and quote the following description from F. G. Kitton's biography of Leech: "He was eighteen years of age when he published his first work, entitled 'Etchings and Sketchings by A. Pen, Esq.,' which bore this characteristic motto . . .

> That noble lady,
> Or gentleman that is not freely
> merry,
> Is not my friend.

This little work, published at the price of '2s. plain, 3s. coloured,' consisted of four quarto sheets, covered with clever sketches, slightly caricatured, of cabmen, policemen, street-musicians, donkeys, broken-down hacks, and many other oddities of London life. Most of these sketches, however, were very incomplete, and were mere suggestions of heads, of half-length and full-length figures."

2 DROLL DOINGS . . . London, W. Spooner, 377, Strand. Printed by L. M. Lefevre. [1835]

Folio.

A series of colored lithographs. Each plate, with one exception, has "Droll Doings," followed by its number, at the top, and all have explanatory text and publisher's address below. The numbers and partial titles of plates exhibited are:

No. 12: Well, Lucy dear.
No. 13: Well! I declare now.
No. 14: A tender question.
No. 15: The rivals.

No. 16: A hem—Waiter!
No. 17: Revenge.
No. 20: Going the whole hog.
No. 21: Envy.
No. 23: Long looked for happiness.
No. 24: Why! hollo Muggins.
Unnumbered plate: The kitchen dresser.

The plates are signed variously "J. Leech," "J. Leech delt.," "J. L. Delt," the leech followed by "delt," and the leech in bottle followed by "delt." Plate No. 23 has both the leech in the bottle and the leech followed by "delt."

3 Original Water-Color Drawing for Droll Doings, No. 13.

4 FUNNY CHARACTERS . . . London Published by W. Spooner 377 Strand. [1835]

Folio.

A series of colored lithographs. Each plate has "Funny Characters," followed by its number, at the top, and explanatory text and publisher's

address, sometimes with the addition of Lefevre's name as printer, below.

The words "published by" are omitted on most of the plates, and some have "William Spooner" instead of "W. Spooner." The numbers and partial titles of plates exhibited are:

No. 1: Please sir I 'm comed to have my hair curled.
No. 2: A penny hawanner.
No. 3: Come, Maria, do walk faster.
No. 4: Kicking up a dust.
No. 5: Who are you?
No. 6: Astonishing a native.
No. 7: The consumptive patient.
No. 8: Hollo! who are you?
No. 9: O cry here 's a posty.
No. 10: Sentiment interrupted.
No. 11: Hollo! you feller, Take your wheelbarrow away.
No. 12: Rural enjoyment in winter.
No. 17: Oh my! How sweetly pretty!!
No. 18: Did you ever?
No. 19: Oh my goodness gracious!! What a nice young man!

No. 22: Now then Julier.
No. 23: Come old fellow dont be stingy.
No. 35: Ladie's Men.
No. 36: Well! pray who are you?

The plates are signed variously with Leech's initials, the leech followed by "delt.," and different forms of the leech in the bottle followed by "delt."

5 Original Pencil Sketch for Funny Characters, No. 19, inscribed "Boarding School Exclamations No. 1"; accompanied by an uncolored copy of the lithograph.

From the inscription on this drawing it appears that Leech had in mind another series, to be called Boarding School Exclamations.

6 Original Pencil Sketch for Funny Characters, No. 22.

7 The Human Face Divine And De Vino. London. Published by William Spooner, 377, Strand Printed by

L. M. Lefevre, Newman St. [c. 1835].

Quarto.

A lithograph of similar character to those of the three series of 1835 (Nos. 2, 4, and 9). It consists of the half-length figures of a pretty woman and an intoxicated man; signed "J. L. delt" in script.

8 Original Water-color Sketch for the man's figure, in The Human Face . . . De Vino.

9 [Humorous Sketches] Published by W. Soffe, 380, Strand. [c. 1835]

Folio.

A series of eleven colored lithographs, without general title, but with explanatory text and publisher's address at the foot of each plate, sometimes with the addition of Lefevre's name as printer.

Partial titles of plates: Starring it, Companions in misfortune, Well Boy what does Mr. Snip say?, Presuming on a short acquaintance, Portrait of

a young man wot keeps a horse, I say Bob! let 's turn back, A left tenant, Constancy, Come Jerry darling, Holiday examination, Will I what? (This plate has the address changed to "388 Strand.")

Most of the plates are signed with Leech's initials, with the occasional use of the leech.

10 Original Pencil Sketch for lithograph, I say, Bob! let 's turn back.

11 Original Pencil Sketch for lithograph, Come Jerry darling.

12 Original Pencil Sketch for lithograph, Holiday Examination.

1836

13 Bell's Life In London And Sporting Chronicle . . .

Folio.

A Scrap-book, containing Leech's woodcuts for Bell's Life and its sup-

plementary Gallery of Comicalities. The following series appear: Ups and Downs of Life; or, Vicissitudes of a Swell (fourteen woodcuts), Amateur Originals (eighteen woodcuts), The Boy's own Series (fourteen unnumbered woodcuts), Features of Insolvent Life (twelve woodcuts, none of them signed), Paris Originals (fifteen woodcuts), Studies from Nature (ten woodcuts), Sketches from Nature (twenty-one woodcuts apparently belonging to this series), London Particulars (Nos. VII and X signed by Leech).

14 J. P. HARLEY as The Strange Gentleman. [c. 1836]

Octavo.

Colored lithograph. A portrait of John Pritt Harley as he appeared in the leading part of Dickens's play, The Strange Gentleman, in 1836 and 1837.

15 [TOM SMART AND THE CHAIR; Leech's design for an illustration for Dickens's Pickwick Papers. (In the

Victoria Edition of Pickwick Papers, London, Chapman and Hall, 1887, Vol. I, facing p. 203.)]

Octavo.

The first seven plates for Pickwick Papers were the work of Robert Seymour, who committed suicide before the publication of the second number, in 1836. Leech was among those who applied, unsuccessfully, for the task of carrying on the work of illustration. The design which he submitted, illustrating Tom Smart and the Chair, was first published in the Victoria Edition of Pickwick Papers, 1887.

1837

16 HOOK, THEODORE. Jack Brag. By The Author Of "Sayings And Doings,"—"Maxwell," &c. In three Volumes . . . London: Richard Bentley . . . 1837.

Octavo. Three volumes.

Vol. I: Half-title, imprint, title, and "List of

Illustrations," pp. [i–v]; text, pp. [1]–311. Vol. II: Half-title, imprint, and title, pp. [i–iii]; text, pp. [1]–324. Vol. III: Half-title, imprint, and title, pp. [i–iii]; text, pp. [1]–336.

Two etched plates (including frontispieces) by Leech in each volume; a total of six plates, as called for in the list of illustrations. The plates were reproduced in the collection of Etchings, [1850] (see No. 173).

1838

17 AMERICAN BROAD GRINS: Edited By Rigdum Funnidos, Gent. [Quotation] With Humorous Illustrations. London: Robert Tyas . . . J. Menzies, Edinburgh. MDCCCXXXVIII.

Twentyfour-mo. Original limp brown cloth cover, gold stamped; yellow end-papers and gilt edges.

Half-title, title, imprint, "Contents," and "Gentle Reader," pp. [i]–viii; text, pp. [9]–76; publishers' advertisements, pp. [1]–4.

Four etched plates (frontispiece, and facing pp. 14, 43, and 58) by Leech.

Titles of plates: An American Audience, The Fascinating Editor, A touch of the Sublime, Absence of Mind.

The signature on the frontispiece is a pen stroke to represent a leech, followed by the word, "fecit." The other three signatures are "J Lh."

Some copies have a gray cloth cover.

18 Original Pencil Sketches for three of the plates of American Broad Grins (An American Audience, The Fascinating Editor, A touch of the Sublime).

19 AMERICAN BROAD GRINS: Edited By Rigdum Funnidos, Gent. With Humorous Illustrations. London: Robert Tyas . . . Edinburgh . . . Dublin. MDCCCXXXIX.

Twentyfour-mo. Original limp brown cloth cover, gold stamped (same as that of preceding number).

Title, "Contents," and "Gentle Reader," pp. [i]–viii; text, pp. [13]–76.

In this edition the anecdotes are entirely rearranged, with additions and

omissions. The illustrations are the same as in the preceding number.

1839

20 DIX, JOHN. Local Legends And Rambling Rhymes. By John Dix . . . With Illustrations, by "A. Pen." "Ipse DIXit." Bristol: George Davey . . . MDCCCXXXIX.

Sixteenmo. Original green cloth binding, gold stamped; yellow end-papers. Author's presentation copy.

Title, dedication, "Address," "Contents," and "Index to the Illustrations. Designed by A. Pen—Lithographed by Lavars & Ackland," pp. [i–xii]; text, pp. [1]–132.

Twenty-four lithographs (including frontispiece and pictorial title-page). The frontispiece is signed "J. L.," and it seems possible that all the illustrations are by Leech. On p. vii, there is a humorous allusion to "A. Pen."

21 WILLIS, N. P. Pencillings By The Way. By N. P. Willis, Esq . . . A

New Edition. London: John Macrone . . . MDCCCXXXIX.

Duodecimo.

Title, imprint, "Preface to the Second Edition," "Preface to the First Edition," and "Contents," pp. [i–xix]; text, pp. [1]–464.

Frontispiece and engraved title by C. H. Weigall, and two etched plates (French Foolery . . . , facing p. 2, and German Sentiment, facing p. 160) by Leech.

This is the first edition with Leech's plates. The work first appeared in The New York Mirror, and was published in editions of one and three volumes in 1835. An edition of 1844 contains, in addition to the plates of the present edition, a portrait of Willis, used as a frontispiece, while the plate by Weigall faces p. 305.

1840

22 [Barham, R. H.] The Ingoldsby legends Or Mirth And Marvels by Thomas Ingoldsby Esquire London.

Richard Bentley. MDCCCXL J. S. Gwilt. Invt.

—— The Ingoldsby legends Or Mirth And Marvels by Thomas Ingoldsby Esquire Second Series London Richard Bentley MDCCCXLII C. Cook, Sculpt.

—— The Ingoldsby legends Or Mirth And Marvels by Thomas Ingoldsby Esquire Third Series London Richard Bentley MDCCCXLVII. Cook Sc.

Octavo. Three series. Original brown, stamped cloth binding; yellow end-papers. The stamped cover design of Series I is unlike that of Series II and III.

Series I: Half-title, imprint, dedication to Richard Bentley, "Contents," and "Illustrations," pp. [i–viii]; text, pp. [1]–338; "Appendix" and imprint, pp. [339–340]. Series II: Half-title, imprint, dedication to Richard Bentley, and "Contents," pp. [iii–ix]; text, pp. [1]–288. Series III: Half-title, imprint, "Preface," "Contents," and "List of Illustrations," pp. [i–viii]; text, pp. [1]–364.

Series I: Engraved title by J. S. Gwilt, and six etched plates (three by Leech, two by Cruikshank, and one by Dalton). Series II: Engraved title

by C. Cook, seven etched plates (three by Leech and four by Cruikshank), three woodcuts in text, and initial letters. Series III: Engraved title by Cook, two portraits of R. H. Barham, and four etched plates (two by Leech and two by Cruikshank).

Titles of Leech's eight plates: The Canterbury Ghost, Hamilton Tighe, "That 's him," The Black Mousquetaire, The Auto-da-fé, The Confession, Little Jack Ingoldsby entering the Cellar, and The Housewarming.

The first issue of the first edition, with p. 236 of Series I blank, and a slip with verses referring to the blank page. In the first issue of the Second Series the plates precede the various pieces which they illustrate. They were afterwards rearranged according to a scheme outlined by the author in a letter preserved in a copy of the first issue.

Many of the legends appeared in Bentley's Miscellany and the New Monthly Magazine.

23 [BARHAM, R. H.] The Ingoldsby Legends . . . With Sixty Illustrations By George Cruikshank, John Leech, And John Tenniel. London Richard Bentley . . . 1864.

Octavo. Original red cloth binding, gold stamped; green end-papers and gilt edges.

Woodcut frontispiece and numerous woodcuts in text by Cruikshank, Leech, and Tenniel. The frontispiece and five illustrations are by Leech; five of his earlier subjects are redrawn on wood, with slight changes, and one new one (A Lay of St. Gengulphus) is added. The plate called The Confession is omitted, and The Black Mousquetaire and The Wedding Day (Little Jack Ingoldsby entering the Cellar) are here illustrated by Cruikshank.

24 Original Water-color Sketch for woodcut illustrating A Lay of St. Gengulphus (Ingoldsby Legends, 1864, p. 305).

25 BENTLEY'S MISCELLANY. Vol. VIII [–XXV, and XXXIII–XXXV].

London: Richard Bentley . . . 1840 [-1854].

Octavo. Volumes VIII–XXV, and XXXIII–XXXV, the only ones with illustrations by Leech.

Plates, portraits, and woodcuts by George Cruikshank, Leech, Crowquill, and others. Leech's illustrations are as follows:

Vol. VIII: Three etchings (Ingoldsby Legends, 1; Stanley Thorn, 2) and six woodcuts, illustrating A Disinterested Review.

Vol. IX: Seven etchings (Stanley Thorn, 3; The Porcelain Tower, 2; Rumfuskin, 1; Ingoldsby Legends, 1).

Vol. X: Ten etchings (Richard Savage, 9; Ingoldsby Legends, 1) and seven woodcuts (An Apology for Noses, 1; The Porcelain Tower, 4; The Lady's Maid, 1; Ode to Taglioni, 1).

Vol. XI: Six etchings (Richard Savage) and thirteen woodcuts (Comicalities of the Feelings, 3; Some account of a great Singer, 2; Mr. Nose-

body, 1; Old Green, 1; Speculations on Marriage, 1; visit to Greenwich Fair, 5).

Vol. XII: Seven etchings (Richard Savage, 3; Mr. Ledbury, 4) and three woodcuts (Mr. Ledbury).

Vol. XIII: Seven etchings (Mr. Ledbury).

Vol. XIV: Seven etchings (Mr. Ledbury).

Vol. XV: Twelve etchings (The Fortunes of the Scattergood Family, 8; Physiology of London Life, 1; Mike Leary, 1; My Creole Cousin, 1; A Legend of Revolution, 1).

Vol. XVI: Eleven etchings (The Fortunes of the Scattergood Family, 6; An old Dog, 1; A Tale of the Wars of Marlborough, 1; Smoking Robin, 1; The House in the Terrain, 1; The Benefits of Snuff-taking, 1).

Vol. XVII: Twelve etchings (The Marchioness of Brinvilliers, 9; The Polkaphobia, 1; The wet Blanket, 1; St. Silvester's Night, 1).

Vol. XVIII: Eleven etchings (The Marchioness of Brinvilliers, 6; The old House in the Gungate, 1; Story of a Picture, 1; The opal Set, 1; The little velvet Shoes, 1; Dick Sparrow's Evening "out," 1).

Vol. XIX: Six etchings (Brian O'Lynn, 5; The Mermaid, 1). The "tea-table" cut on p. 464, which is repeated in Vol. XX, p. 154, has been ascribed to Leech, but seems doubtful.

Vol. XX: Nine etchings (Brian O'Lynn, 5; Mr. Ledbury, 2; Captain Spike, by J. Fenimore Cooper, 1; The Gipsey's Baptism, 1).

Vol. XXI: Five etchings (Miss Perkapple, 1; Thefts from the Percy Reliques, 2; Brian O'Lynn, 1; Doings at Stamford Hill, 1).

Vol. XXII: Three etchings (How Mr. Straggle ate Whitebait, 1; Mr. Richard Jones and the Polka, 1; The wandering Fiddler, 1).

Vol. XXIII: Three etchings (The lucky Grocer, 1; What Tom Pringle

did with a £100 Note, 1; A Yankee amongst the Mermaids, 1).

Vol. XXIV: Seven etchings (Horrible Delusions, 1; The Widow outmanœuvered, 1; A most unfeeling . . . Assault, 1; The Luck of Inigo Dobbs, 1; The Golden Fleece 1; Dr. Dodge, 1; The two Mr. Smiths, 1).

Vol. XXV: Two etchings (The Coroner's Clerk).

Vol. XXXIII: Six etchings (Aspen Court).

Vol. XXXIV: Three etchings (Aspen Court).

Vol. XXXV: One etching (Aspen Court).

Bentley's Miscellany was begun in 1837, under Dickens's editorship, and ran until 1868 (sixty-four volumes). It was published in monthly parts, in an illustrated wrapper designed by George Cruikshank, whose illustrations for the magazine ceased with Vol. XIV, 1843. After Vol. XXXV, 1854, the Miscellany was not illustrated.

26 Original Pencil Sketches for the two illustrations of Some Account of a Great Singer (Bentley's Miscellany, Vol. XI, pp. 196, 199).

27 [CARTOONS] Is this the General Post, Sir? [and] The Regicide Pot Boy . . . Published by R. Tyas . . . June 13 [and] 20, 1840.

Folio.

Two lithographic cartoons.

28 THE FIDDLE FADDLE FASHION BOOK And Beau Monde A La Française enriched with numerous Highly Coloured Figures Of Lady-Like Gentlemen, Edited by The Author Of The Comic Latin Grammar, The Costumes and other Illustrations By John Leech. London: Chapman & Hall . . . Price 3/6 [1840].

Folio. Original white, pictorial, paper wrapper, with the same design as the engraved title.

Text, by Percival Leigh, pp. [1]–12, following the plates.

Engraved title and four plates by Leech, all colored by hand. The plates contain over fifty figures and heads, caricaturing the absurd fashion books of the period. They are signed with Leech's full name, the leech in bottle, or both.

29 [HALIBURTON, T. C.] The Clockmaker; Or, The Sayings And Doings Of Samuel Slick, Of Slickville. [Quotations] Third Series. London: Richard Bentley . . . M.DCCC.XL.

Octavo. Original maroon, stamped cloth binding; yellow end-papers.

Half-title, imprint, title, and "Contents," pp. [i–vi]; text, pp. [1]–309; imprint, p. [310].

Five etched plates (including frontispiece) by Leech.

Titles of plates: Only a remarkable Development, Behind the Scenes, The Black Brother, Patriotism, and What do you think of Socialism?

The first and second series appeared in 1837 and 1838. They contained no illustrations by Leech.

30 [LEIGH, PERCIVAL.] The Comic English Grammar; A New And Facetious Introduction to the English Tongue, By The Author Of The Comic Latin Grammar. Embellished With Upwards Of Fifty Characteristic Illustrations By J. Leech. London: Richard Bentley . . . 1840.

Octavo. Original maroon, stamped cloth binding; yellow end-papers.

Half-title, imprint, title, dedication, "Preface," and "List of Illustrations," pp. [i]–xii; text, pp. [1]–228.

Etched frontispiece (showing pedagogical scenes and figures) and forty-nine woodcuts in text by Leech, as called for in the list of illustrations. Most of the wood-cutting was done by T. Gilks.

31 [LEIGH, PERCIVAL.] The Comic Latin Grammar; A new and facetious Introduction To The Latin Tongue. With Numerous Illustrations. London: Charles Tilt . . . MDCCCXL.

Octavo. Original maroon cloth binding, gold stamped; yellow end-papers.

Title, imprint, "Preface," and "Introduction," pp. [1]–14; text, pp. [15]–163; "List of Etchings," "Errata," and imprint, pp. [164–166]; publisher's advertisements, pp. [1–8].

Eight etched plates (including frontispiece) by Leech, as called for in the list of etchings, and fifty-five woodcuts in text by Leech, who signed those on pp. 14, 17, 19, 24, and 136. The design on the cover is not repeated in the text. Many of the designs were repeated with changed titles in Merry Pictures by the Comic Hands, 1857 (see No. 213).

A second edition appeared the same year with a caricature of the author, by Leech, as a frontispiece.

A new edition, very similar to the second, was published in 1848 (see No. 33).

32 Original Water-color Sketch for the woodcut, Tu Quoque (The Comic Latin Grammar, p. 31). The title given to the drawing is "Your Another."

33 [Leigh, Percival.] The Comic Latin Grammar . . . New Edition. London: David Bogue . . . MDCCCXLVIII

Duodecimo. Original green cloth binding, gold stamped; yellow end-papers.

The collation of this edition is the same as that of No. 31, except that "An Advertisement to the Second Edition" (two leaves) is inserted after the title-page, and the leaf of errata is omitted, the mistakes having been corrected; the frontispiece is made to face p. 23, as called for in the list of etchings, and a caricature of the author, by Leech, is substituted as the frontispiece of the present edition, its only new illustration. The caricature is humorously described in the Advertisement.

34 [Leigh, Percival.] The Comic Eton Grammar. With Numerous Illustrations, From Designs By John Leech, Alfred Crowquill, Etc. London: Ward And Lock . . . [n.d.]

Sixteenmo. Original yellow pictorial boards; white end-papers, with advertisements printed in blue.

Two inserted leaves of advertisements; title and "Preface to this Edition," pp. [i–iv]; text, pp. [1]–156.

Fifty-four woodcuts in text by Leech.

Another edition of Percival Leigh's Comic Latin Grammar, with changed title. The etchings are omitted, but the same woodcuts are used, with the exception of that at the end of the introduction, which is not repeated in this edition. The portrait does not appear, though mentioned in the preface, which is the same as that of the second edition. Although it is undated, it probably appeared later than Paul Prendergast (see next number) as the text sheets are the same as in the latter work, and the error in the title, which attributes some of the illustrations to Crowquill, is probably due to the appearance of his name in the title of Paul Prendergast.

35 [LEIGH, PERCIVAL.] Paul Prendergast; Or, The Comic Schoolmaster.

(In Three Parts.) Comprising A New and Facetious Introduction To The English Language; Arithmetic; And The Classics. Illustrated with 230 Comic Designs By Leech, Alfred Crowquill, &c. London: Ward & Lock . . . [1859]

Sixteenmo.

A collection comprising The Comic English Grammar (see No. 30), The Comic Eton Grammar (see No. 34), and The Comic Cocker, illustrated by Crowquill.

Chambers assigns the date 1850 to this. It is here accompanied by Nos. 1 and 2 of a sheet called The Humorist, wherein most of the illustrations appearing in the three parts of Paul Prendergast are reproduced.

36 The London Magazine, Charivari, And Courrier Des Dames . . . With Illustrations . . . London: Simpkin, Marshall And Co. . . . 1840.

Octavo. Two volumes (Vol. I, Nos. I–VI; Vol. III, Nos. VII–X).

Etched plates by Leech, H. K. Browne, and "Gillray the younger"; woodcuts. The plates facing pp. 274, 359, 407, and 443, and the woodcut on p. 492, in Vol. I, and the plates facing pp. 4, 77, 133, and 203 in Vol. II, are by Leech. One (Davie Diddledoft, Vol. II, facing p. 77) is signed "Jack Leech done it."

Leech's plates illustrate The Diurnal Revolutions of Davie Diddledoft, with the exception of the caricature, Vol. I, facing p. 407. Everitt and Thornber also ascribe to Leech the caricature of Benjamin D'Israeli, Vol. I, facing p. 484.

37 Another copy of Nos. I–VIII, unbound, with original white paper wrappers and advertisements.

38 [MULREADY ENVELOPE PARODY.] Design For The New Postage Envelopes. This Design has (most respectfully of course) been submitted to Government by an aspiring Artist Mul-led-al-ready. His [signa-

ture of leech in bottle] Mark. London, Published by Messrs . . . May 6th, 1840.

Quarto.

A lithographic parody of Mulready's envelope.

Leech's "first popular hit was an adroit pictorial parody of the inappropriate design which Mulready prepared in 1840 for a universal envelope. Leech's imitation (copied in Kitton, Leech, 1883, p. 16) was very funny, and his assumption upon it of the device (a leech in a bottle) which he afterwards made so well known, gave rise to a curious misunderstanding on Mulready's part, of which Frith gives an account (Leech's Life, 1891)."—*Dictionary of National Biography.*

39 [Mulready Envelope Parody.] Fores's Comic Envelopes No. 1. [Design] London. Published by Messrs. Fores . . . [1840].

Oblong thirtytwo-mo.

There are slight differences in the design, and the explanatory text is omitted.

40 PROMETHEUS BRITANNICUS; Or, John Bull And The Rural Police. A Tragic-Comedy, In One Act. By A Rugbaean. [Quotation] London: Charles Tilt . . . MDCCCXL.

Sixteenmo. Original limp brown cloth, gold stamped; yellow end-papers.

Half-title, title, imprint, "Dramatis Personae," and "Introduction," pp. [1–10]; text, pp. [11]–40.

This contains an etched frontispiece, without title, which, as well as the cover design, has been attributed to Leech. The signature of the frontispiece resembles "E. L." more closely than "J. L.," and it seems doubtful whether Leech had any connection with it.

41 STYLES, PETER. The Bachelor's Walk In A Fog, Written By Himself, Peter Styles Gentleman. [Vignette] With Fifteen Illustrations.

London, 1840. Sherwood, Gilbert, And Piper . . .

Octavo. Original green boards, with the fourteen illustrations reproduced in a border of small medallions, and Leech's initials, as illustrator, formed by the figures of two children, with heads as periods.

Half-title, "Invocation to the Old Nine Muses," and humorous "Dedication to the Nine Muses . . . ," pp. [i]–vii; text, pp. [1]–58; imprint, p. [59].

Fifteen lithographs (including title-page) by Leech.

1841

42 COCKTON, HENRY. Stanley Thorn. By Henry Cockton, Esq. . . . With Illustrations. In Three Volumes . . . London: Richard Bentley . . . 1841.

Octavo. Three volumes. Original maroon, stamped cloth cover bound in.

Vol. I: Half title, title, imprint, and "Illustrations," pp. [i–v]; text, pp. [1]–315. Vol. II: Half-title, title, and imprint, pp. [i–iv]; text, pp. [1]–304. Vol. III: Half-title, title, and imprint, pp. [i–iv]; text, pp. [1]–318.

Vols. I–III contain respectively four, six, and five etched plates (including frontispieces) by Leech, George Cruikshank, and Alfred Crowquill; a total of fifteen plates, eight of them by Leech.

Titles of Leech's plates: Vol. II: Mr. Bouncewell and his Colleagues "trying it on," Canvassing, Chairing the Member; Vol. III: Sir William Wormwell receives Satisfaction, Stanley & his Mother going into their accounts, The Earl and the Professional Gentleman, Capt. Filcher tells Mrs. Gills & her daughter how the Aristocracy behave, Chastisement of Sir William by Amelia's brother.

This first appeared in Bentley's Miscellany, Leech's illustrations beginning in 1840.

43 HOOTON, CHARLES. Colin Clink. By Charles Hooton, Esq. In Three Volumes . . . London: Richard Bentley . . . 1841.

Octavo. Three volumes. Original maroon, stamped cloth binding; yellow end-papers.

Vol. I: Half-title, imprint, and title, pp. [i–iii]; text, pp. [1]–317; imprint, p. [318]. Vol. II: Half-title, imprint, and title, pp. [i–iii]; text, pp. [1]–311; imprint, p. 312. Vol. III: Half-title, imprint, and title, pp. [i–iii]; text, pp. [1]–312.

Vols. I–III contain respectively eight, five, and three etched plates (including frontispieces); a total of fifteen plates by Leech and one by George Cruikshank (The Gamekeepers attacking the Poachers, Vol. I, facing p. 120).

Titles of Leech's plates: Colin's first Interview with Mr. Palethorpe, The Rebuke, A Father in spite of himself, Mr. Longstaff's Revenge, Cowardly Attack on Colin, Miss Sowersoft's Attention to Mr. Palethorpe, The Struggle, The Inquisitors, Skinwell's Death, Dr. Rowel's Ride home, The Accusation, Mr. Palethorpe amusing himself, "You must be a very brutal fellow . . . ," Mr. Palethorpe's Jealousy aroused, and The unfortunate Attachment.

Colin Clink appeared in Bentley's Miscellany, 1839–1841, with no illustrations except Cruikshank's one plate.

44 Original Pencil Sketch for the etching, Skinwell's Death (Colin Clink, Vol. II, facing p. 48).

45 Portraits Of Children Of The Mobility. Drawn From Nature By J. Leech. With Memoirs And Characteristic Sketches By The Author of "The Comic English Grammar," Etc. [Mock coat-of-arms] London: Richard Bentley . . . 1841.

Square folio. Original light green cloth binding, with leather patch title; white end-papers.

Title, imprint, and "Illustrations," pp. [i–iv]; text, pp. [1]–47; announcement of Comic English Grammar, p. [48].

Eight lithographs (frontispiece, and facing pp. 16, 24, 28, 34, 38, 40, and 44) by Leech. Each plate is inscribed "Children of the Mobility," followed by its number.

The text is by Percival Leigh. The work is a parody on a then fashionable publication dealing with the children of the aristocracy.

46 Original Water-color Sketch for lithograph, Children of the Mobility, Pl. 5.

47 CHILDREN OF THE MOBILITY. By John Leech (1841). Reproduced 1875. Richard Bentley & Son.

Square folio. Original brown cloth binding, with title, as above, in gold; chocolate end-papers.

This consists of reproductions of seven of the original drawings for Children of the Mobility, with descriptive pages in facsimile of autograph. Plate No. 5 is omitted. A portrait of Leech and "Letter from John Ruskin, Esq.," are added.

48 RAMBAUD, YVELING. Little Walks In London By Yveling Rambaud Drawings By John Leech London Longmans, Green, And Co. 1875 All rights reserved

Quarto. Original ornamented green cloth binding; rose end-papers.

Half-title, imprint, title, "Preface," and "List of Illustrations," pp. [i–xix]; half-title and text in French and English, pp. [1]–57.

This contains reproductions of seven of the original drawings for Children of the Mobility. Plate No. 5, of which we show the water-color sketch, is omitted.

49 PUNCH And London Charivari [Woodcut] . . . London: Published For The Proprietors . . . [1841–1864].

Quarto. Vols. I–XLVII, with Punch's Almanacks, 1842–1864.

Leech's work for Punch, of which for more than twenty years he was "the pictorial pillar," began in the fourth number with No. IV of Punch's Pencillings, entitled Foreign Affairs by [signature, leech in bottle]. The last of his cartoons is The Weinbrunnen-Schwalbach, which appeared on October 15, 1864. In all he contributed to the paper, with its yearly Almanacks, above three thou-

sand drawings, at least six hundred of them being cartoons. Most of the smaller woodcuts are reproduced in Pictures of Life and Character, [1854–1869] (see No. 97). The cartoons were published by Bradbury and Evans during the sixties in undated collections called Early and Later Pencillings.

The Almanacks are found bound up in various series; the one for 1848 was issued on large paper, with colored illustrations.

In the number of Punch for November 12, 1864, there appeared an obituary notice, dated "November the fourth," from which we quote the following sentences: "His monument is in the volumes of which this is one sad leaf, and in a hundred works which, at this hour, few will not remember more easily than those who have just left his grave. While Society, whose every phase he has illustrated with a truth, a grace, and a tenderness heretofore unknown to satiric art, gladly and proudly takes

charge of his fame, they, whose pride in the genius of a great associate was equalled by their affection for an attached friend, would leave on record that they have known no kindlier, more refined, or more generous nature than that of him who has been thus early called to his rest."

50 Original Pencil Sketch for woodcut, The Pet Parson (Punch, Vol. II, p. [67], 1842).

51 Original Pencil Sketch for woodcut, The Medical Student (Punch, Vol. II, p. [71], 1842).

52 Original Pencil Sketch for woodcut, The Presentation of the Chinese Ambassador (Punch, Vol. III, p. [253], 1842).

Accompanied by a proof, entitled The Expected Ambassador.

53 Original Pencil Sketch for woodcut, The Irish Tom Thumb (Punch, Vol. VI, p. [110], 1844).

54 Original Pencil Sketch for woodcut, Theatrical Intelligence (Punch, Vol. VIII, p. 264, 1845).

55 Original Pencil Sketch for woodcut, Curious Mistake at the Palace (Punch, Vol. VIII, p. 268, 1845).

56 Original Pencil Sketch for woodcut, The March of Speculation (Punch, Vol. IX, p. 173, 1845).

57 Original Pencil Sketch for woodcut, "Rint" v. Potatoes (Punch, Vol. IX, p. [213], 1845).

58 Original Pencil Sketch for woodcut, Mrs. Harris's Express (Punch, Vol. X, p. 26, 1846).

59 Original Pencil Sketch for woodcut, Don Roebucco (Punch, Vol. X, p. [118], 1846).

60 Original Pencil Sketch for woodcut, "De Gustibus," &c., &c. (Punch, Vol. X, p. 180, 1846).

61 Original Pencil Sketch for woodcut, The Greedy Boy (Punch, Vol. X, p. [275], 1846).

62 Original Pencil Sketch for woodcut, The Dirty London Alderman (Punch, Vol. XII, p. 191, 1847).

63 Original Pencil Sketch for woodcut, The Effects of Tight Lacing (Punch, Vol. XIII, p. 115, 1847).

64 Original Pencil Sketch for woodcut, Gross Outrage (Punch, Vol. XV, p. 131, 1848).

65 Original Pencil Sketch for woodcut, Special Constable going on Duty (Punch's Almanack for 1849).

66 Original Pencil Sketch for woodcut, Sea-side, Saturday Evening (Punch's Almanack for 1849).

67 Original Pencil Sketch for woodcut, Rather a bad Outlook (Punch, Vol. XVI, p. 32, 1849).

68 Original Pencil Sketch for woodcut, The Needlewoman at Home and Abroad (Punch, Vol. XVIII, p. [15], 1850).

69 Original Pencil Sketch for woodcut, The thin Edge of the Wedge (Punch, Vol. XIX, p. [207], 1850).

70 Original Pencil Sketch for woodcut, Mr. Haycock's Bedroom (Punch's Almanack for 1851).

71 Original Pencil Sketch for woodcut, "Vaterland" (Punch's Almanack for 1851).

72 Original Pencil Sketch for woodcut, Very like a Whale (Punch, Vol. XX, p. [159], 1851).

73 Original Pencil Sketch for woodcut, A Horrible Business (Punch, Vol. XXI, p. 244, 1851).

74 Original Water-color Sketch for woodcut, A Curious Nondescript sketched at the Admiralty (Punch, Vol. XXII, p. 105, 1852).

75 Original Pencil Sketch for woodcut, The Hero of the Hustings (Punch, Vol. XXIII, p. 33, 1852).

76 Original Wash Drawing for woodcut, An English Gold Field (Punch, Vol. XXIII, p. [58], 1852).

77 Original Wash Drawing for woodcut, The Gold Field in the Diggings (Punch, Vol. XXIII, p. [59], 1852).

78 Original Pencil Sketch for woodcut, A Valuable Animal (Punch, Vol. XXIII, p. 174, 1852).

79 Original Water-color Sketch of woodcut, The Roadside Inn (Punch, Vol. XXIX, p. [7], 1855).

80 Original Pencil Sketch for woodcut, Aquatics (Punch, Vol. XXIX, p. 46, 1855).

81 Original Pencil Sketch for woodcut, A very natural Mistake (Punch, Vol. XXXI, p. 94, 1856).

82 Original Pencil Sketch for woodcut, Self-Examination (Punch, Vol. XXXI, p. 181, 1856).

83 Original Water-color Sketch of woodcut, A trying Thing for Tootles (Punch, Vol. XXXIV, p. 74, 1858).

84 Original Water-color Sketch, with suggestions of the woodcut, A Frolic Home after a blank Day (Punch's Almanack for 1859).

85 Original Water-color Sketch of woodcut, "Teach yer to swim?" (Punch's Almanack for 1859).

86 Original Water-color Sketch of woodcut, Juvenile Etymology (Punch, Vol. XXXVI, p. 26, 1859).

87 Original Water-color Sketch of woodcut, A Happy Notion (Punch, Vol. XXXVI, p. 131, 1859).

88 Original Pencil Sketch for woodcut, "Do you object to my smoking a

cigar, Sir?" (Punch, Vol. XXXVII, p. 183, 1859).

89 Original Pencil Sketch for woodcut, A hot Chestnut is a very good thing after Dinner (Punch's Almanack for 1862).

90 Original Pencil Sketch for woodcut, Delight of the Hon. Tom Rasper (Punch's Almanack for 1863).

91 Original Pencil Sketch for woodcut, "A little Darling, ain't he?" (Punch's Almanack for 1863).

92 Original Water-color Sketch of woodcut, Sea Fishing (Punch's Almanack for 1863).

93 Original Water-color Sketch of woodcut, The Drawing Room (Punch, Vol. XLIV, p. 106, 1863).

94 Original Water-color Sketch of woodcut, Well over! Anyhow (Punch, Vol. XLIV, p. 127, 1863).

95 Original Water-color Sketch of woodcut, Lady Audley's Secret (Punch, Vol. XLIV, p. 198, 1863).

96 Original Water-color Sketch of woodcut, A Street Fight (Punch, Vol. XLVII, p. 188, 1864).

This is the last cut with Leech's signature. He died on October 29, and the cut appeared on November 5, 1864.

97 PICTURES OF LIFE & CHARACTER [Vignette] By John Leech From The Collection Of Mr Punch. London: Bradbury, Evans, & Co . . . [1854–1869].

Oblong folio. Five volumes (First to Fifth Series). Original pictorial boards, of various colors, with morocco backs and corners.

[First Series, 1854]: Title and reproductions with descriptive text, pp. [1]–94; "Index," pp. [95–6].

Second Series, [1857]: Title [one unnumbered leaf]; half-title and reproductions with descriptive text, pp. [1]–96.

Third Series, [1860]: Title and reproductions with descriptive text, pp. [1]–94; "Index," pp. 95–96.

Fourth Series, [1863]: Title and reproductions with descriptive text, pp. [1]–98.

Another copy of the Fourth Series has "E. C." added to the last line of title, which is an extra leaf, a half-title appearing on p. [1].

Fifth Series, [1869]: Title, with "E. C." added to last line, [one unnumbered leaf]; half-title and reproductions with descriptive text, pp. [1]–94; advertisement, p. [95].

These are series of reprints from Punch, each volume containing several hundred woodcuts, with descriptive text. All volumes after the first (and later issues of the first) have the series number added to the title-page. The cover design of the first series is repeated on all the titles. The covers of the other series have a different design. It has been suggested that copies with half-titles and indexes belong to later issues. When the first series appeared Thackeray wrote: "This book is better than plum-cake at Christmas. It is one enduring plum-cake . . ."

The Pictures of Life and Character were republished in three volumes by

Bradbury, Agnew and Co., 1886–1887.

98 [Sealy, T. H.] The Porcelain Tower; Or, Nine Stories Of China. Compiled From Original Sources, By "T. T. T." [Quotation] Embellished By J. Leech. London: Richard Bentley . . . 1841.

Octavo. Original red, stamped cloth binding; yellow end-papers.

Title, dedication, "Contents," "Invocation to the Muse of Tea," "Illustrations," and "Preface," pp. [i]–xii; text, pp. [1]–290; "Notes," pp. [291]–299.

Three etched plates (frontispiece, and facing pp. 19 and 111) and fifteen woodcuts in text by Leech, as called for in the list of illustrations.

The plates are signed with the leech in bottle signature, which is adapted to represent a Chinaman, the leech being the queue.

Several of these stories appeared in Bentley's Miscellany, 1840–41.

99 Another copy with inscription in Leech's autograph, "To Mrs. Lake

with John Leech's kind regards," followed by a sketch of a leech in a bottle.

100 [SEALY, T. H.] Broad Grins From China. [Woodcut] London: Richard Bentley . . . 1852.

Sixteenmo. Original green, pictorial boards, with "With illustrations by J. Leech" added to the title; white end-papers, advertising Bentley's Railroad Library.

Title, imprint, dedication, "Contents," "Illustrations," "Memoir of the Author," and "Preface," pp. [i]–viii; text, pp. [1]–148; "Notes," pp. [149]–152.

Woodcut on title-page and seventeen woodcuts in text, by Leech, as called for in the list of illustrations.

This is another edition of The Porcelain Tower, with the addition of the Memoir of the Author and two letters at the end. The subjects of the three etchings have been redrawn on wood and used in the title-page and on pp. 8 and 56, and the fifteen woodcuts are the same as in the original edition.

101 WRITTEN CARICATURES: A Sketch Of Peripatetic Philosophy. From Hints In The Paris Charivari. By Captain Pepper. With Numerous Illustrations. By Leech. London: Chapman And Hall . . . MDCCCXLI.

Twentyfour-mo. Original limp, green cloth cover, with title in gold; yellow end-papers.

Frontispiece, title, imprint, "Preface," and "Contents," pp. [i]–xvi; text, pp. [1]–79; imprint, p. [80].

Woodcut frontispiece (La Pastorale) and thirty-four woodcuts in text by Leech.

Most of the illustrations are signed and are interesting in that they exemplify many signatures used by Leech —"L," both the Roman letter and in script, "J. L." and "J. Leech" in script, "J. Leech" with Roman initials, and the leech in the bottle.

The preface is signed "Capsicum Cayenne Pepper, Captain H. M. Invincibles."

1842

102 DANIEL, GEORGE. Merrie England In The Olden Time. By George Daniel. [Woodcut, Quotation] In Two Volumes . . . London: Richard Bentley . . . 1842.

Octavo. Two volumes.

Vol. I: Half-title, title, "Advertisement," "Illustrations," pp. [i]–vii; text, pp. [1]–292, with two lines of errata. Vol. II: Half-title and title, pp. [i–iv]; text, pp. [1]–296.

Vol. I: Four etched plates (including frontispiece) by Leech, and seven woodcuts in text. Vol. II: Etched frontispiece by Leech, and sixteen woodcuts in text. A total of five plates by Leech, as called for in the list of illustrations. The woodcuts are by Thomas Gilks and Robert Cruikshank.

This first appeared in Bentley's Miscellany, 1840–41, Vols. VIII–IX, without illustrations.

103 HOOD, THOMAS. The Comic Annual For 1842. By T. Hood. [Wood-

cut] London: Henry Colburn . . . 1842.

Sixteenmo. Original maroon cloth binding, gold stamped; yellow end-papers and gilt edges.

Title, imprint, "Preface," "Contents," and "Illustrations," pp. [i]–x; text, pp. [1]–326; seven leaves of publisher's advertisements.

Twelve full-page woodcuts, not included in pagination, and eight cuts in text by Leech, and sixteen woodcuts in text by Thomas Hood, as called for in the list of illustrations. The wood-cutting was done by W. Folkard and Orrin Smith.

104 Original Pencil Sketches for fourteen of Leech's woodcuts for The Comic Annual for 1842 (What wide Reverses of Fate, Vanity apt to betray, The Foreign Count, He brought strange Gentlemen, Bed Time, Dens' Theology, Cheap Posting, The very Head and Front, Rolling in Wealth, "My pretty Page," The Christening, Miss Kilmansegg and her Footman, Leading the Leg to Supper, A Capital F.).

105 HOOD, THOMAS. The Comic Album. By T. Hood [Woodcut] London: Henry G. Bohn . . . 1844.

Sixteenmo. Original red cloth binding, gold stamped; yellow end-papers.

With the exception of the title-page, and the omission of four leaves of advertisements at the end, this is identical with the preceding. The woodcut on the title is changed from "Fun" to "A Summer's morn," though the change is not made in the list of illustrations.

106 THE NEW MONTHLY MAGAZINE AND HUMORIST. Edited By Thomas Hood, Esq . . . London: Henry Colburn . . . [1842–1843].

Octavo. 1842, Parts I and II; 1843, Parts I, II, and III (numbered on covers LXV–LXIX).

These volumes contain serially The Barnabys in America, by Mrs. Trollope, with nine etchings by Leech. It was published separately in 1843 (see No. 116).

107 WHITEHEAD, CHARLES. Richard Savage. A Romance Of Real Life. By Charles Whitehead, Author Of "The Solitary." [Quotation] In Three Volumes . . . London: Richard Bentley . . . 1842.

Octavo. Three volumes.

Vol. I: Half-title, title, imprint, dedication, "Introduction," and "List of Illustrations," pp. [i–xi]; text, pp. [1]–328. Vol. II: Half-title, title, and imprint, pp. [i–iv]; text, pp. [1]–338. Vol. III: Half-title, title, and imprint, pp. [i–iv]; text, pp. [1]–342.

Vols. I–III contain, respectively, nine, four, and four etched plates (including frontispieces) by Leech, a total of seventeen plates as called for in the list of illustrations. This copy contains an additional plate, Ludlow's Madness, Vol. III, facing p. 300, not listed among the illustrations.

The work first appeared in Bentley's Miscellany, Vols. X–XII. The plate, Ludlow's Madness, appeared in the Miscellany, but was afterwards suppressed. The original steel plates

for the etchings are in the possession of the New York Public Library.

108 WHITEHEAD, CHARLES. Richard Savage . . . A New Edition With An Introduction by Harvey Orrinsmith London Richard Bentley . . . 1896.

Octavo.

The introduction concerns Leech and his work. The dates on the plates are changed to 1896.

1843

109 THE COMIC ALBUM: A Book For Every Table. [Woodcut] London: Wm. S. Orr & Co . . . MDCCCXLIII [–MDCCCXLIV].

Quarto. Two volumes. The volume for 1843 is in the original illuminated boards, with fancy blue and white end-papers.

Each volume contains title, imprint, and "Contents" [two leaves], with text printed on paper of various colors, without pagination.

Numerous woodcuts in text by Leech, Crowquill, Hine, and others. A cut in the volume for 1843, illustrating The Income Tax and evidently by Leech, is signed "Leonardo da Vinci delt." Many of the illustrations are unsigned, those illustrating The Aerial Burglar, in the volume for 1844, being the only ones formally ascribed, in the work, to Leech.

A volume of The Comic Album is listed by Chambers, under the date 1845.

110 DICKENS, CHARLES. A Christmas Carol. In Prose. Being A Ghost Story of Christmas. By Charles Dickens. With Illustrations By John Leech. London: Chapman & Hall . . . MDCCCXLIII.

Sixteenmo. Original reddish brown cloth binding, gold stamped; green end-papers and gilt edges.

Half-title (printed in blue), title (printed in red and blue), imprint, "Preface," and "Contents," pp. [i–vii]; text, pp. [1]–166; one leaf advertising Dickens's works.

Four etched plates (frontispiece, and facing pp. 25, 78, and 150) colored by hand, and four woodcuts in text (pp. 37, 73, 119, 164), all by Leech.

Titles of plates: Mr. Fezziwig's Ball, Marley's Ghost, Scrooge's Third Visitor, and The Last of the Spirits.

Dickens's first Christmas Story. This is the first issue of the first edition, with "Stave I" on p. 1 of text. A few copies of this issue have yellow endpapers. The second issue has "Stave One" on p. 1 of text, and yellow endpapers. Another issue, with what seems to us a later title-page (see our Dickens Catalogue, 1913), has title printed in red and green, yellow endpapers, and "Stave I," and is dated 1844. Copies of all these issues are shown. The plates are the same.

111 Original Water-color Sketch for woodcut, The Last of the Spirits (Christmas Carol, p. 150).

112 DICKENS, CHARLES. A Christmas Carol . . . Philadelphia: Carey & Hart. 1844.

Sixteenmo. Original blue, stamped cloth binding; white end-papers.

An early American edition, closely resembling the original. The colored plates are reproduced by lithography, and the woodcuts appear as full-page illustrations.

113 THE ILLUMINATED MAGAZINE. Edited By Douglas Jerrold. Vol. I, May To October. [–Vol. III] Published For The Proprietors . . . MDCCCXLIII[–MDCCCXLIV].

Quarto. Vols. I–III (May, 1843–October, 1844).

Illuminated titles: plates and woodcuts by Leech, W. J. Linton, Kenny Meadows, and others. Those by Leech are as follows: Vol. I: Woodcuts on pp. [3], 14, 23, 24, 40, 42, 84, 93, [146], 170, 172, [320]. Vol. II: Two etched plates, colored by hand, illustrating Tom Houlaghan's Guardian Sprite and Legends of Lough Ouel by John L'Estrange, facing pp. 241 and 304; woodcuts on pp. 13, [17], 19, 106, 192, [248],

[286]. Vol. III: Four etched plates, illustrating The Lost Husband and The Adventures of a Scamp, facing pp. [63], 141, 205, 271.

Several of these illustrations afterwards appeared in The Cyclopædia of Wit and Humor, New York, 1858 (see No. 217).

A fourth volume of The Illuminated Magazine was published, in which H. K. Browne was added to the list of illustrators, but it contains no illustrations by Leech.

114 MAXWELL, W. H. The Fortunes Of Hector O'Halloran, And His Man, Mark Antony O'Toole. By W. H. Maxwell . . . [Quotation] With Illustrations By J. Leech. London: Richard Bentley . . . Dublin . . . Edinburgh. [1843].

Octavo. Thirteen monthly parts, with original buff, pictorial, paper wrappers.

Title, imprint, and "Illustrations," pp. [i–iii]; text, pp. [1]–412. The preliminary leaves are found in Part XIII, between pp.

406 and 407. Part X contains a slip explaining the lack of one plate.

Two etched plates in each part, except Parts II, X, and XII, which contain three, one, and three, respectively; a total of twenty-seven plates, as called for in the list of illustrations. The first five plates are signed "Dick Kitcat" (Richard Doyle); the others are by Leech.

On its completion in parts, the work appeared in volume form. The date is omitted from the title-page, but the wrapper of Part XIII is dated "May 1, 1843." Nineteen of Leech's plates were reproduced, omitting the imprint, in the collection of Etchings [1850] (see No. 173).

115 SMITH, ALBERT. The Wassail-Bowl. By Albert Smith. [Quotation] In Two Volumes . . . London: Richard Bentley . . . 1843.

Octavo. Two volumes. Original brown cloth binding, gold stamped; yellow end-papers.

Vol. I: Half-title, title, "Preface," and "The Prologue," pp. [i–vii]; text, pp. [1]–252.

Vol. II: Half-title and title, pp. [i–iii]; half-title of The Physiology of Evening Parties, "Advertisement," and text, pp. [1]–249; one leaf of publisher's advertisements.

Etched frontispiece and numerous woodcuts by Leech in each volume.

Titles of frontispieces, which are signed by the leech in the bottle: The Laudanum Patient, and A night in The Royal George.

The Physiology of Evening Parties first appeared in Punch in 1842 (see also No. 150). A visit to Greenwich Fair was published in Bentley's Miscellany, 1841, and several of the other papers had appeared previously. Most of them were reprinted in Smith's Comic Tales and Sketches, and Pictures of Life at Home and Abroad (see Nos. 197 and 201).

A second edition of The Wassail-Bowl, in one volume, appeared in 1844.

116 TROLLOPE, MRS. [FRANCES]. The Barnabys In America; Or, Adven-

tures Of The Widow Wedded. By Mrs. Trollope . . . In Three Vols. . . . London: Henry Colburn . . . 1843.

Octavo. Three volumes. Original green, stamped cloth binding; yellow end-papers.

Vol. I: Title, imprint, and "Illustrations, by Leech," pp. [i–iii]; text, pp. [1]–321. Vol. II: Title and imprint, pp. [i–ii]; text, pp. [1]–312. Vol. III: Title and imprint, pp. [i–ii]; text, pp. [1]–306; sixteen pages of publisher's advertisements.

Vols. I–III contain respectively three, two, and four etched plates (including frontispieces) by Leech, as called for in the list of illustrations; a total of nine plates.

The work first appeared in the New Monthly Magazine, published by Colburn, in 1842–43 (see No. 106).

117 TROLLOPE, MRS. [FRANCES]. Jessie Phillips. A Tale Of The Present Day. By Mrs. Trollope . . . London: Henry Colburn . . . 1844.

Octavo. Eleven monthly parts, with original green paper wrappers.

Title, imprint, "Contents," and "Illustrations," pp. [i]–viii; text, pp. [1]–352. The preliminary pages are found in Part II, as the work was completed in eleven parts instead of twelve, as originally intended. Part I contains an extra leaf announcing the work in twelve monthly parts, the first part to appear on December 31, [1842]; and Part III has a leaf, "To the readers of this work."

Portrait of Mrs. Trollope in Part I, and one etched plate, by Leech, in each part; a total of eleven plates by Leech.

All the wrappers are dated 1843, but the date on the title is 1844. On its completion it was issued in one volume, probably late in 1843, although dated 1844 (see also next number). Leech's name, as illustrator, is mentioned in the wrapper-titles, all of which state that the work was to be completed in twelve parts.

118 TROLLOPE, MRS. [FRANCES]. Jessie Phillips. A Tale Of The Present Day. By Mrs. Trollope . . . In Three Volumes . . . London: Henry Colburn . . . 1843.

Octavo. Three volumes. Original green, stamped cloth binding; yellow end-papers.

Vol. I: Title, imprint, "Illustrations," pp. [i–iii]; text, pp. [1]–326. Vol. II: Title and imprint, pp. [i–ii]; text, pp. [1]–311. Vol. III: Title and imprint, pp. [i–ii]; text, pp. [1]–325.

The plates are the same as in the preceding number, the imprint being cut off, in most cases, to suit the smaller page. There are four in each volume, the portrait of Mrs. Trollope being used as the frontispiece of Vol. I.

This is set up differently from the edition in parts, the printer being F. Shoberl, instead of Moyes and Barclay. It is probable that it appeared simultaneously with the last numbered parts.

1844

HOOD, THOMAS. The Comic Album, 1844, see No. 105.

119 HOOD, THOMAS. Whimsicalities, A Periodical Gathering. By Thomas

Hood . . . With Numerous Illustrations, from Designs by Leech. In Two Volumes . . . London: Henry Colburn . . . 1844.

Octavo. Two volumes. Original brown, stamped cloth binding; yellow end-papers.

Vol. I: Title, imprint, "Preface," "Contents of Vol. I," and "List of Illustrations," pp. [i–viii]; text, pp. [1]–300. Vol. II: Title, imprint, and "Contents of Vol. II," pp. [i]–iv; text, pp. [1]–312.

Forty woodcuts in text by Leech, and five by Hood, as called for in the list of illustrations. On pp. 28 and 127 of Vol. I are cuts which are not listed, the former signed by Leech, making a total of forty-seven woodcuts.

Republished in 1846 as The Comic Annual for that year (see next number).

120 HOOD, THOMAS. The Comic Annual For 1846. A Republication of Hood's "Whimsicalities." With Forty-five Illustrations, From Designs by Leech. London: Henry Colburn . . . 1846. Price 12s. Bound.

Duodecimo. Original red, stamped cloth binding; yellow end-papers.

Title, imprint, "Contents," and "List of Illustrations," pp. [i–vi]; text, pp. [1]–300; unnumbered half-title, pp. [1]–312.

The illustrations are the same as in the preceding number, of which this is a republication.

121 JERROLD, DOUGLAS. The Story Of A Feather. By Douglas Jerrold . . . Illustrated With A Frontispiece By Leech. London: Published At The Punch Office . . . MDCCCXLIV.

Sixteenmo.

Title, imprint, dedication, note, and "Contents," pp. [i]–xi; text, pp. [1]–255; imprint, p. [256].

Etched frontispiece (Watch, watch, roared the fellow) and pictorial title-page by Leech.

The story first appeared in Punch, 1843.

122 [LEIGH, PERCIVAL.] Jack The Giant Killer. By The Author Of "The Comic Latin Grammar." With

Illustrations By Leech [Woodcut] London: Wm. S. Orr And Co . . . [c. 1844].

Square sixteenmo. Original pictorial boards; yellow end-papers.

Title [one unnumbered leaf]; text, pp. [1]–59; imprint, p. [60]; two leaves advertising Comic Nursery Tales and the Comic Album for Every Table.

Twelve full-page woodcuts (including frontispiece) not included in pagination, printed in black on green background, and seven woodcuts in text, all by Leech. The front cover is designed by Alfred Crowquill; the frontispiece by Leech is repeated on the back cover.

123 The Same, with pictorial paper wrapper with same design as the board cover. The fly-leaves advertise Comic Nursery Tales, are printed in red, and dated 1844.

124 The Same, bound in illuminated paper boards, together with Puss in Boots and Hop O' My Thumb.

125 NURSERY DITTIES From The Lips Of Mrs. Lullaby. With Illustrations By J. Leech. London: Grant And Griffith . . . MDCCCXLIV.

Duodecimo. Original stiff, white paper wrapper, printed in red.

Frontispiece, title, imprint, and text, pp. [1]–46; one leaf of publishers' advertisements.

Woodcut frontispiece and five woodcuts in text by Leech.

126 PUNCH'S GUIDE To The Chinese Collection. [Woodcut] London: Published At The Office . . . MDCCCXLIV.

Twentyfour-mo. Original stiff, green, pictorial, paper wrapper.

Blank leaf; frontispiece, title, imprint, and text, pp. [1]–46; one leaf of publisher's advertisements.

Two full-page woodcuts (frontispiece and p. [21]), and numerous woodcuts and initials in text, by Leech. The cut in the title is repeated on p. 23; the cover-vignette is not repeated in the text.

127 PUNCH'S POCKET-BOOK For 1844 [–1864]. . . . London: Punch Office,

194, Strand. And Sold By All Booksellers. [Price 2s. 6d.]

Twentyfour-mo. Twenty-one volumes. Original leather bindings of various colors, with pockets and flaps.

The volumes for 1844–48 contain 192 pp., each, including printed title; each of the volumes for 1849–64 contains 192 pp., exclusive of the printed title, and leaf of contents for Part II.

Each volume contains a folded etched frontispiece and title, by Leech, colored by hand, and numerous woodcuts in the text: the etched titles differ slightly, all except the first having colored vignettes. In addition, the volumes for 1844–48 have six plates each, etched by Leech. The remaining volumes contain numerous full-page woodcuts not included in the pagination, besides the cuts in the text. Leech's name, as illustrator, appears on the title-page of each volume, that of Richard Doyle being added to the volumes for 1849–51, H. K. Browne's for 1850, and Sir John Tenniel's appearing from 1852 to 1864. Leech's etchings are as follows:

1844: Colored frontispiece (Fashions for 1844), Comparisons are odious, Intemperance, The Rivals, Temperance, Home for the Holidays, Pet of the Ballet by Daylight.

1845: Colored frontispiece (Farming for Ladies), The Opera, After the Masquerade, Oxford Man ready for his degree, The plain Cook, Midsummer Vacation, A fancy Fair.

1846: Colored frontispiece (Hyde Park as it will be), The Omnibus, The Railway Mania, The Abolition of Gretna, You should try the Camphine, Vell! give me my pint o' beer, I say, Bill, who 'd walk who could ride?.

1847: Colored frontispiece (The Matrimonial Tattersall's), Approaching the besieged lady, All spirits and all vinous liquors flee, Well, if this is Brighting, Joe, give me Whitechapel, Conversations on Cookery, There 's such a lovely girl in that carriage, Et Cetera.

1848: Colored frontispiece (Converzatione of Ladies), I 've been and

left "The blood-stained Bandit," Sir Joram à Burton, Please Sir, here 's that Major, If things go on like this much longer, Too clever to live, The Lodger-Eaters.

1849–1864: Colored frontispieces (Higgledy-piggledy, A social Sketch, Preparatory School for Young Ladies, Progress of Bloomerism, Alarming Prospect, Topsy-Turvy, A Prize-baby Show, The quiet Street, Dressing for the Ball in 1857, A Substitute for the Sea-side, A Pic-nic in the Drawing-room, Swimming for Ladies, Volunteer Movement, A Croquet Match, Some Sea-side Fashions for 1863, A rather fast Steeplechase).

The address in the title was changed to "92, Fleet Street," in 1846, and, in 1848, to "85, Fleet Street."

The frontispieces appeared collectively in 1866[?], with text by Shirley Brooks, under the title "Follies of the Year" (see next number).

128 Follies Of The Year [Colored vignette] By John Leech A Series

of Coloured Etchings from Punch's Pocket Books—1844–1864. With some Notes by Shirley Brooks. Bradbury, Evans & Co. . . . [1866?]

Oblong octavo. Original half red morocco binding, with blue cloth sides, gold stamped; yellow end-papers and gilt edges.

Half-title, preface signed "S. B.," "List of Plates," text, and imprint, [25 unnumbered leaves].

Colored vignette title, twenty-one etched plates, by Leech, colored by hand, and twenty-one initials.

For titles of plates, see preceding number. The title vignette is repeated on the cover.

The plates are the colored frontispieces of Punch's Pocket Books, 1844–1864, and are interesting in that they show in one volume the development of the artist during twenty years.

129 SMITH, ALBERT. The Adventures Of Mr. Ledbury And His Friend Jack Johnson. By Albert Smith . . .

In Three Volumes . . . London: Richard Bentley . . . 1844.

Octavo. Three volumes. Issued in pictorial cloth.

Vol. I: Title and imprint, pp. [i–ii]; dedication, "Preface," "Contents," and "List of Illustrations," pp. [i–vii]; text, pp. [1]–292. Vol. II: Title, imprint, and "Contents of the second volume," pp. [i]–iv; text, pp. [1]–292. Vol. III: Title, imprint, and "Contents of the third volume," pp. [i]–iv; text, pp. [1]–297; imprint, p. [298].

Vols. I–III contain respectively six, five, and seven etched plates (including frontispieces) by Leech, as called for in the list of illustrations; a total of eighteen plates. There are three woodcuts in Vol. I (pp. 73, 93, and 145), also by Leech.

The work appeared in Bentley's Miscellany, 1842–43, Vols. XII–XIV, as Mr. Ledbury's Grand Tour, Second Stage of Mr. Ledbury's Grand Tour, Mr. Ledbury's Adventures at Home and Abroad, and The Adventures of Mr. Ledbury And his Friend Jack Johnson. In the character of "Rawkins" was portrayed the eccentric

Mr. Whittle, with whom Leech studied medicine for a time.

1845

130 C. B. C. Hints On Life; And How To Rise In Society. By C. B. C. Amicus. [Quotation, Woodcut] London: Printed For Longman, Brown, Green, And Longmans, Paternoster-Row. 1845.

Duodecimo. Original blue, stamped cloth binding; yellow end-papers.

Title, imprint, "Contents," and "Notice," pp. [i–iv]; text, pp. [1]–142; one leaf of publishers' advertisements; Catalogue, dated December, 1844, pp. [1]–32.

Etched frontispiece by Leech. It is in seven compartments, connected by wreaths of smoke.

131 Original Steel Plate for the frontispiece of Hints on Life; with late impressions on Japan paper.

132 DICKENS, CHARLES. The Chimes: A Goblin Story Of Some Bells That

Rang An Old Year Out And A New Year In. By Charles Dickens. London: Chapman And Hall . . . MDCCCXLV.

Sixteenmo. Original red cloth binding, gold stamped; yellow end-papers and gilt edges.

Advertisement of A Christmas Carol, half-title, title, imprint, and "Illustrations," pp. [i–vii]; text, pp. [1]–175; imprint, p. [176].

Frontispiece and engraved title by Maclise, and eleven woodcuts in text by Leech, Maclise, Doyle, and Stanfield, as called for in the list of illustrations. Leech's five woodcuts are on pp. 9, 34, [55], 125, and 174. The wood-cutting was done by Linton. A trial copy of the book is said to exist, with the lower part of the woodcut on p. 125 differing from that in the published work, showing a curious misapprehension on the part of Leech.

Dickens's second Christmas Story. There are two issues of this first edition, the earlier having the names of the publishers engraved upon the cloud in the lower part of the en-

graved title. In the second they are below it. Copies of both issues are shown.

133 Original Pencil Sketches for all of Leech's illustrations for The Chimes (except Trotty Veck).

Bound in a copy of The Chimes.

134 DICKENS, CHARLES. The Chimes . . . Philadelphia: Lea and Blanchard. 1845.

Sixteenmo. Original blue, stamped cloth binding; white end-papers.

An early American edition, closely resembling the original. The woodcuts appear as full-page illustrations.

135 DOUGLAS JERROLD'S Shilling Magazine. Vol. I. January To June. [–Vol. IV.] London: Published At The Punch Office . . . MDCCCXLV [–MDCCCXLVI].

Duodecimo. Vols. I–IV, in twenty-four monthly numbers (January, 1845–December, 1846), with original light gray paper wrappers.

The numbers contain etched plates by Leech, as follows: Nos. I–VIII, one each; No. X, two; Nos. XI–XIII, one each; No. XVI, two; Nos. XVII–XVIII, one each; No. XX, two; No. XXIV, one; a total of twenty plates. A slip in No. IX explains the lack of a plate.

Although the magazine was continued until June, 1848 (seven volumes in all), Leech's illustrations cease with No. XXIV. A note on p. [2] of the wrapper of No. XXV states, "It has been deemed expedient—to avoid all future disappointment and the discomfort of future apology—to discontinue the Illustrations."

Leech's plates illustrate The History of St. Giles and St. James. It does not seem to have been republished in London until 1851, in the first volume of Jerrold's collected works, with only one of the plates, St. James and St. Giles meet as Men (frontispiece). It appeared similarly in the collected works of 1863. An edition in brown

paper wrappers, with at least two of the illustrations, was published by Burgess in New York in 1847. The original steel plates for the etchings are in the possession of the New York Public Library.

136 HODDER, GEORGE. Sketches Of Life And Character: Taken At The Police Court [Woodcut] By George Hodder (Reporter To The Morning Herald.) With Illustrations By Kenny Meadows, Leech, Hine, Hamerton, Henning, and Newman. [Quotation] London: Sherwood And Bowyer . . . MDCCCXLV.

Duodecimo. Original blue cloth binding; yellow end-papers.

Title, imprint, "Preface," "Contents," "Illustrations," pp. [i–xi]; text, pp. [1]–308.

Thirteen full-page woodcuts (including frontispiece), and two vignettes, by Leech, Hine, Hamerton, Henning, Meadows, and Newman, as called for in the list of illustrations.

Titles of Leech's cuts: A Troublesome Guest (frontispiece), Political

Economy, The Dangers of a Latch-key.

137 PUNCH'S SNAPDRAGONS FOR CHRISTMAS. Illustrated With Four Steel Engravings By Leech. London: Published At The Punch Office . . . MDCCCXLV.

Sixteenmo. Original white paper wrapper, printed in blue and dated 1844; white end-papers and gilt edges.

Half-title, title, imprint, "Contents," and "List of Illustrations," pp. [i]–vii; text, pp. [1]–112.

Four etched plates (including frontispiece) by Leech, all signed with the leech in bottle.

Titles of plates: The discovery of Plum Pudding Island, A Game at Snap Dragon, "A very unpleasant day to be out" said the Captain, and Snap and the Dragon.

The third plate, illustrating the story, Christmas Eve in a Sponging House, was used, without the inscription, as a frontispiece to Mark Lemon's collection of Prose and Verse, 1852. (See

No. 190. The copy exhibited has the original drawing for the plate inserted.)

138 SMITH, ALBERT. The Fortunes Of The Scattergood Family. By Albert Smith . . . In Three Volumes . . . London: Richard Bentley . . . 1845.

Octavo. Three volumes. Original maroon cloth binding; yellow end-papers.

Vol. I: Title, imprint, and dedication, pp. [i–iii]; text, pp. [1]–291; imprint, p. [292]. Vol. II: Title and imprint, pp. [i–ii]; text, pp. [1]–320. Vol. III: Title and imprint, pp. [i–ii]; text, pp. [1]–58; half-title, note, and text of Marguerite de Bourgogne, pp. [59]–175 (verso blank); half-title, note, and text of The Armourer of Paris, pp. [177]–332.

Vols. I and II contain, respectively, seven and six etched plates (including frontispieces); Vol. III has an etched frontispiece, but no other plates; a total of fourteen plates by Leech.

Titles of plates: Vincent Scattergood arrives in London, The funny Gentleman's arrival, "This is my roof,"

said Mr. Fogg, Mr. Fogg's new piece is rehearsed, Frederick Scattergood's first night at School, The Installation, The Truant, Mr. Fogg dreams, The reception of Bolt . . . , Mr. Jollit's practical joke, Joe Jollit and Mr. Snarry visit an eccentric gentleman, Mr. Tubbs in trouble, "Clara was indeed very wretched," and Mr. Constable interrupting Clara and Herbert.

Two additional stories, Marguerite de Bourgogne and The Armourer of Paris, are included in Vol. III. The Fortunes of the Scattergood Family first appeared in Bentley's Miscellany, 1844, Vols. XV and XVI. Later editions of the work were published in 1853, 1855, 1856, 1857, and 1887.

The plates are sometimes distributed differently, Vols. I–III containing six, six, and two, respectively.

1846

139 À Beckett, G. A. The Quizziology Of The British Drama. Comprising I. Stage Passions. II. Stage Characters. III. Stage Plays. By Gilbert Abbott à Beckett. [Woodcut] London: Published At The Punch Office . . . MDCCCXLVI.

Sixteenmo. Original maroon cloth cover bound in.

Title, imprint, "Introduction," pp. [i]–iv; text, pp. [1]–87.

Etched frontispiece (Stage Passions) by Leech; woodcut on title and seven cuts in text, not by Leech.

140 [Barham, R. H.] Some account Of My Cousin Nicholas. By Thomas Ingoldsby, Esq . . . London: Richard Bentley . . . Edinburgh . . . Dublin. 1846.

Duodecimo.

Title, "Epistle Dedicatory," "Avis au Lecteur," and "Contents," pp. [iii]–xii; text, pp. [1]–370.

Frontispiece, engraved in line (Sir Oliver Bullwinkle falls in love with Eleanor Skillet), by Leech.

The work first appeared in Blackwood's Magazine, 1834, and an edition in three volumes was published in 1841. The frontispiece was made for the present edition. The original drawing for it is preserved in a copy with the Dublin imprint.

141 DICKENS, CHARLES. The Cricket On The Hearth. A Fairy Tale Of Home. By Charles Dickens. London: Printed And Published For The Author, By Bradbury And Evans . . . MDCCCXLVI.

Sixteenmo. Original red cloth binding, gold stamped; yellow end-papers and gilt edges.

Half-title, title, imprint, dedication, and "Illustrations," pp. [i–vii]; text, pp. [1]–174; one leaf advertising Dickens's works.

Frontispiece and engraved title by Maclise, and twelve woodcuts in text by Leech, Doyle, Stanfield, and Landseer, as called for in the list of illustrations. Leech's seven woodcuts are

on pp. 17, 51, 61, 89, 103, 120, and [173]. The wood-cutting was done by Dalziel, Swain, and Groves.

Dickens's third Christmas Story.

142 DICKENS, CHARLES. The Battle Of Life. A Love Story. By Charles Dickens. London: Bradbury & Evans . . . MDCCCXLVI.

Sixteenmo. Original red cloth binding, gold stamped; yellow end-papers and gilt edges.

Half-title, title, imprint, dedication, and "Illustrations," pp. [i–vii]; text (including half-titles), pp. [1]–175; imprint, p. [176]; one leaf advertising Dickens's works.

Frontispiece and engraved title by Maclise, and eleven woodcuts in text by Leech, Maclise, Doyle, and Stanfield, as called for in the list of illustrations. Leech's three woodcuts are on pp. 28, 60, and 114. The wood-cutting was done by Dalziel. On p. 114 occurred Leech's error, by which the lady was made to elope with the wrong man.

Dickens's fourth Christmas Story. There are four issues of this first edi-

tion, distinguishable by small differences in the engraved title, as follows: First issue: The words, "A Love Story," are printed below the illustration, imprint in three lines. Second issue: The words, "A Love Story," are engraved in open letters in a simple scroll, imprint in three lines. Third issue: The scroll is re-engraved and supported by a cherub, imprint in one line, without date. Fourth issue: Same as third except that it has no imprint. Copies of all four issues are shown.

143 Proof on India paper, before the text, of Leech's illustration for p. 28, The parting Breakfast.

HOOD, THOMAS. The Comic Annual for 1846, see No. 120.

144 THE ILLUSTRATED FAMILY JOURNAL . . . With upwards Of Two Hundred Illustrations, By Linton, &c. London: Published By J. Clayton. 1846.

Quarto. Nos. 1 (March 8, 1844)–21 (July 26, 1845), bound together, with title-page as above.

Numerous woodcuts in text by Linton, Leech, and others. The cut on p. 228, illustrating A Nancy Story, is signed by Leech, and one on p. [321], illustrating Rip Van Winkle, seems to be by him (see also No. 157).

145 JERROLD, DOUGLAS. Mrs. Caudle's Curtain Lectures, As Suffered By The Late Job Caudle. Edited from the Original Mss. By Douglas Jerrold. [Quotation] London: Published At The Punch Office . . . MDCCCXLVI.

Duodecimo. Original stiff paper wrapper, printed in red and green.

Title, imprint, "Introduction," and "Contents," pp. [i]–xii; text, pp. [1]–142; one leaf advertising Douglas Jerrold's Shilling Magazine.

Etched frontispiece (Mr. Caudle's return from "The Skylark") by Leech. The "lectures" appeared in Punch, 1845, with illustrations by

Leech and others. The frontispiece was etched for this edition.

146 Original Steel Plate for the frontispiece of Mrs. Caudle's Curtain Lectures.

147 [Five colored lithographs supplementing Mrs. Caudle's Curtain Lectures.]

Quarto.

One of these is the same subject as the woodcut by Leech appearing in Punch, Vol. VIII, p. 135, satirizing Lord Brougham. The others are of quite a different nature, and are entitled: Mr. Caudle's Shirt buttons, Caudle . . . has been bowed to by a Young Lady, Caudle has been made a Mason, and Mrs. Caudle comes in late from Shopping.

148 SMITH, ALBERT. The Marchioness Of Brinvilliers, The Poisoner Of The Seventeenth Century. A Romance of Old Paris. By Albert Smith.

London: Richard Bentley . . . Edinburgh . . . Dublin. 1846.

Duodecimo. Original brown, stamped cloth binding; yellow end-papers.

Title, dedication, and "Contents," pp. [i]–vi; text, pp. [1]–350.

Etched frontispiece (St. Croix upbraiding the Marchioness) by Leech.

The work appeared in Bentley's Miscellany, 1845, Vols. XVII and XVIII, with fifteen plates by Leech. An edition with all the plates was published in 1886. The original steel plates for the etchings are in the possession of the New York Public Library.

149 SMITH, ALBERT. The Marchioness of Brinvilliers . . . London Richard Bentley & Son . . . 1886.

Quarto.

This edition contains all the plates.

150 SMITH, ALBERT. The Physiology Of Evening Parties. By Albert Smith. With Illustrations By Leech.

A New Edition, With Additions And Corrections. London: Richard Bentley . . . 1846.

Duodecimo. Original white boards printed in brown; yellow end-papers.

Frontispiece, title, imprint, and "Contents," pp. [1–5]; text, pp. [6]–71.

Woodcut frontispiece, and forty-two woodcuts in text, all by Leech.

The work first appeared in Punch in 1842, with different illustrations, not by Leech. It was included in the second volume of The Wassail-Bowl, 1843, with Leech's illustrations. This is the first separate edition which contains them.

151 SMITH, ALBERT. The Natural History Of Evening Parties. By Albert Smith. [Woodcut] With Illustrations By Leech. A New Edition. London: D. Bogue . . . MDCCCXLIX.

Twentyfour-mo. Original stiff, blue and white, pictorial paper wrapper.

A later edition of the above, with the same illustrations somewhat differently disposed, the cut on p. 21 of the

former being here used on the title-page, and not appearing in the text. It is repeated on the front of the wrapper, the back of which bears the illustration appearing on p. 47.

1847

152 À Beckett, G. A. The Comic History Of England. By Gilbert Abbott A'Beckett. [Woodcut] With Ten Coloured Etchings, And One Hundred And Twenty Woodcuts, By John Leech . . . Published At The Punch Office . . . MDCCCXLVII [–MDCCCXLVIII].

Octavo. Twenty monthly numbers in nineteen (arranged for two volumes), with original green, pictorial, paper wrappers, designed by Leech.

Vol. I: Half-title (printed in red), title (printed in red and black), imprint, "Engravings on Steel," "Engravings on Wood," "Preface," and "Contents," pp. [i]–xii; text, pp. [1]–320. Vol. II: Half-title (printed in red), title (printed in red and black), imprint, "Advertisement to the Second Volume," "Contents," "Engravings on Steel," "Engrav-

ings on Wood," pp. [i]–xii; text, pp. [1]–304. The preliminary leaves are found in Nos. XI and XIX–XX.

One etched plate, colored by hand, in each number except the last, which contains two; the numbers of woodcuts in text of No. I–Nos. XIX–XX, respectively, are as follows: sixteen, fourteen, fifteen, twelve, eleven, twelve, ten, six, twelve, twelve, ten, ten, ten, eight, eight, seven, eight, eight, eleven; a total of twenty etchings and two hundred woodcuts by Leech, as called for in the lists of illustrations, although the title-pages call for two hundred and forty woodcuts. The wrapper design is repeated in the title. The numbers appeared from July, 1846, to February, 1848. On the announcement of the work, Douglas Jerrold wrote to Dickens: "Think of a Comic History of England! The drollery of Alfred! the fun of Sir Thomas More in the Tower! the farce of his daughter begging the dead head, and clasping it in her coffin, on her bosom! Surely the world will be sick of this blasphemy!"

153 CHATELAIN, [CLARA] DE. The Silver Swan. A Fairy Tale, by Madame de Chatelain. London: Grant and Griffith . . . M.DCCC.XLVII.

Sixteenmo. Original green cloth binding, gold stamped; yellow end-papers and gilt edges.

Title, imprint, and text (with rustic borders), pp. [1]–143; imprint, p. [144]; publisher's Catalogue, pp. [1]–16.

Four full-page woodcuts (frontispiece, and facing pp. 57, 101, and 114) by Leech. The wood-cutting was done by Linton.

Titles of woodcuts: The mysterious Stranger, Kaspar's Reception by his Neighbors, A warm Discussion, and The Departure of Kaspar's Fortune.

154 CHATELAIN, [CLARA] DE. The Silver Swan. A Legendary Tale. By Madame De Chatelain, Author of "Merry Tales for Little Folks," Etc. With Illustrations By John Leech. London: Griffith And Farran . . . [1847]

Sixteenmo. Original red cloth, gold stamped; yellow end-papers and gilt edges.

A later edition, with the illustrations colored by hand. Some copies are bound in white cloth.

155 THE HAND-BOOK OF JOKING; Or, What To Say, Do, And Avoid. By Two Of The Joneses. With An Illustration By J. Leech. London: Grant And Griffith . . . 1847.

Twentyfour-mo. Original light green, stamped cloth binding, with title in gold on front cover; cream-colored end-papers.

Frontispiece, title, imprint, humorous dedication, "Directions to the Reader," "Preface," and "Contents," pp. [i]–x; text, pp. [11]–59; imprint, p. [60]; two leaves of publishers' advertisements.

Woodcut frontispiece (The Mal-a-propos Joke) by Leech. It is not signed.

156 Another copy, bound in red cloth, with yellow end-papers. Also, a third copy, bound in dark green cloth, differently stamped.

157 THE ILLUSTRATED PARLOUR MISCELLANY. [Woodcut] London: J. Field . . . 1847.

Octavo. Original brown, stamped cloth binding; yellow end-papers.

Title and imprint, pp. [i–ii]; text, pp. [1]–325; imprint, p. [326].

Four full-page woodcuts (those on pp. [121] and 193 probably by Leech), and numerous cuts in text, some of them by Kenny Meadows. The cut on p. [121], illustrating Rip Van Winkle, had appeared in The Illustrated Family Journal (see No. 144).

158 MAXWELL, W. H. Hillside And Border Sketches. With Legends Of The Cheviots And The Lammermuir. By W. H. Maxwell . . . [Quotation] In Two Volumes . . . London: Richard Bentley . . . 1847.

Octavo. Two volumes. Original green, stamped cloth binding; yellow end-papers.

Vol. I: Title, imprint, dedication, and "Illustrations to the First Volume," pp. [i–v]; text, pp. [1]–342. Vol. II: Title, imprint, and "Illustrations to the Second Volume," pp. [i–iii]; text, pp. [1]–338.

Etched frontispiece by Leech in each volume (Unexpected Appear-

ance of Claudine Dubreton, and Mrs. Robson startled at the Apparition of her late Husband); and seven and eight woodcuts by G. Measom in Vols. I and II respectively.

1848

159 DICKENS, CHARLES. The Haunted Man And The Ghost's Bargain. A Fancy for Christmas-Time. By Charles Dickens. London: Bradbury & Evans . . . 1848.

Sixteenmo. Original red cloth binding, gold stamped; yellow end-papers and gilt edges.

One leaf advertising Dickens's works; title, imprint, "Illustrations," and half-title, pp. [i–vii]; text, pp. [1]–188.

Frontispiece and pictorial title by Tenniel, and fourteen woodcuts in text by Leech, Tenniel, Stanfield, and Stone, as called for in the list of illustrations. Leech's five woodcuts are on pp. 34, 48, 68, 130, and 145. The wood-cutting was done by Smith and Cheltnam.

Dickens's fifth and last Christmas Story.

160 FORSTER, JOHN. The Life And Adventures Of Oliver Goldsmith. A Biography: In Four Books. [Portrait] By John Forster, . . . London: Bradbury & Evans . . . And Chapman & Hall . . . 1848.

Octavo. Original green cloth binding, gold stamped; yellow end-papers and gilt edges.

Pictorial half-title, imprint, title, dedication to Charles Dickens, "To the Reader," "Table of Contents," "List of Illustrations," and half-title to "Book the First," pp. [i–xix]; text, pp. [1]–698; "Advertisements, Notes, and Corrections," pp. [699]–704.

Numerous woodcuts in text by Leech, Clarkson Stanfield, and others. Those on pp. 652 and 675 are signed by Leech.

A fourth edition, entitled The Life and Times of Oliver Goldsmith, appeared in 1863.

161 THE RISING GENERATION A Series Of Twelve Drawings On Stone. By John Leech. From His Original De-

signs In The Gallery Of Mr. Punch [Vignette] London: Published At The Punch Office . . . [1848].

Folio. Original stiff, yellow, paper wrapper, with vignette by Leech.

This consists of twelve colored lithographs of precocious youths, with "The Rising Generation" at the top of each plate, and descriptive text and address below, with the names of the lithographers, Maclure, Macdonald and Macgregor.

The woodcut originals appeared in Punch in 1847.

162 SMITH, ALBERT. The Struggles And Adventures Of Christopher Tadpole At Home And Abroad. By Albert Smith . . . Illustrated By Leech. London: Richard Bentley . . . 1848.

Octavo. Sixteen monthly parts, with original buff, pictorial, paper wrappers.

Title, imprint, dedication, "Illustrations," and "Contents," pp. [i]–xi; text, pp. [1]–512. Several of the numbers contain Christopher Tadpole advertisers, and other advertisements. The preliminary leaves are found in Part XVI.

Portrait of Albert Smith by Baugniet in Part XVI; two etched plates, by Leech, in each number except Parts IX, X, XV, and XVI, which contain respectively one, three, none, and four, explanatory slips being found in Parts X and XV; a total of thirty-two plates by Leech, as called for in the list of illustrations.

On its completion in parts, the work appeared in volume form, bound in pictorial cloth.

Twenty-six of the plates were reproduced, omitting the imprint, in the collection of Etchings [1850] (see No. 173). Other editions of the work were published in 1854 and 1864.

1849

163 CROSLAND, MRS. CAMILLA TOULMIN. Toil And Trial: A Story of London Life. To Which Are Added The Iron Rule; And A Story Of The West End. By Mrs. Newton Cros-

land. (Late Camilla Toulmin.) . . . [Quotation] With A Frontispiece By John Leech. London: Arthur Hall, Virtue, & Co . . . MDCCCXLIX.

Duodecimo. Original light brown paper wrapper.

Half-title, title, imprint, dedication, and "Preface," pp. [i]–viii; text, pp. [1]–168, including half-titles of the two additional stories.

Woodcut frontispiece (The Husband declares himself) by Leech. It is not signed and not included in the pagination.

164 The Same, bound in limp green cloth, "Railway Reading."

165 The Same, bound in brown stamped cloth, together with The Double Claim, by Mrs. T. K. Hervey, which has its own pagination.

166 JERROLD, DOUGLAS. A Man Made Of Money. By Douglas Jerrold. With Twelve Illustrations On Steel By John Leech. London: Published At The Punch Office . . . 1849.

Octavo. Six monthly numbers, with original light green and white, pictorial, paper wrappers.

Half-title, pictorial title, and imprint, pp. [i–iv]; text, pp. [1]–283; imprint, p. 284. The preliminary leaves are found in No. VI.

Two etched plates by Leech in each number, a total of twelve plates, as follows: Mr. Jericho when can you let me have some money?, The Dream, A Family Picture, The Man made of Money shows his want of feeling, The Duel, Basil's Practical Joke, The Perforated Bank Note, Excitement of the Man of Money, The Bride-groom!, The Pauper & the Man of Money, "And there stood Jericho," The end of the Man of Money.

The numbers appeared from October, 1848, to March, 1849. On its completion, it appeared in volume form, bound in black cloth. Some copies of the latter have the following preliminary pages: half-title, printed title, imprint, pictorial half-title, and "List of Illustrations," pp. [i–vii]. The original steel plates for

the etchings are in the possession of the New York Public Library.

167 TUPPER, M. F. The Crock of Gold, And Other Tales. By Martin Farquhar Tupper . . . A New Edition, With Illustrations By John Leech. London: Arthur Hall, Virtue, & Co . . . MDCCCXLIX.

Duodecimo. Original brown, embossed cloth binding; yellow end-papers.

Half-title, general title-page, and imprint, pp. [i–iv]; half-title, title, imprint, and "Contents" of The Crock of Gold, pp. [i]–vii; text, pp. [1]–166; unnumbered half-title; title, imprint, and "Contents" of The Twins, pp. [i]–iv; text, pp. [1]–156; title, imprint, and "Contents" of Heart, pp. [i]–iv; text (including half-title and text of American Ballads), pp. [1]–144; publishers' catalogue, pp. [1]–32.

Woodcut frontispiece for each division (The Dismissal, The Tête-à-tête, and The Introduction) by Leech.

The Crock of Gold first appeared in 1844.

1850

168 BROWNE, W. Y. Fun, Poetry, And Pathos; Or, The Cornucopia: A Miscellany. By William Young Browne. With An Illustration By John Leech. [Quotation] London: Effingham Wilson . . . 1850.

Duodecimo. Original red cloth binding, gold and blind stamped; yellow end-papers.

Title, imprint, dedication, and "Index," pp. [i]–vi; "Errata" (inserted leaf); half-title and text, pp. [1]–321.

Etched frontispiece (The Elves in Windsor Forest) by Leech.

The poem which the frontispiece illustrates appeared, without the plate, in Bentley's Miscellany in 1845, signed "W. Y. B."

169 [FLY LEAVES. By John Leech Punch Office 1850]

Quarto.

Six numbered lithographs, with letterpress, dealing with the adventures of "Mr. G."

170 A Holiday Book For Christmas And The New Year: Embracing Legends, Tales, Poetry, Music, Sketches Of Manners And Customs, Games And Sports, Etc. London: Ingram, Cooke, And Co . . . [c. 1850].

Folio. Original white cloth binding, with glazed paper sides, with Christmas emblems and illuminated title,—"A Book for Christmas and the New Year"; yellow end-papers and gilt edges.

One blank leaf; half-title, title, "Preface," "Table of Contents," and "List of Illustrations," pp. [i–x]; full-page woodcut, p. [1]; text, pp. 2–227.

Colored frontispiece and title, numerous full-page woodcuts, woodcuts in text, and initial letters by Meadows, Browne, Foster, Leech, and many others, engraved by the Dalziels, Linton, and others. Some of Leech's most important illustrations are on pp. 48, 49, 80, 81, 87, and [135].

171 The Illustrated London News . . . 1850[–1860].

Folio. Vols. XVI, etc.

The following illustrations, most of them full-page woodcuts, are signed by Leech:

Jan. 5, 1850: London Ice-Carts.

Dec. 21, 1850: Punch & Judy at Christmas; There is no deception, Ladies; Where you should not dine on Christmas Day; The Young Man who is alone in London, on Christmas Day.

Nov. 29, 1851: The Wedding Party at Mrs. Byers's.

Jan. 17, 1852: Arms Found.

May 21, 1853: Pony Races on Black Heath.

Dec. 24, 1853: Going to the Pantomime.

Dec. 23, 1854: Very fond of it.

Feb. 10, 1855: Hunting in the Holidays.

May 5, 1855: Her Majesty's Buckhounds at Salt Hall—The Last Day of the Season.

July 7, 1855: "The Demonstration" in Hyde Park.

Dec. 22, 1855: The Boys in the Snow.

Feb. 23, 1856: Fox Hunters regaling in the "good" Old Times; Fox Hunters regaling in the present "degenerate" Days.

April 26, 1856: Very Polite.

May 10, 1856 (Supplement): Eight hours at the Sea-side.

Sept. 6, 1856: Oh my goodness! It 's beginning to rain!

Nov. 22, 1856: The first day of the Season.

Feb. 14, 1857: Skating in Hyde Park.

April 18, 1857: Close of the Hunting Season.

Sept. 26, 1857: Part of Scarborough.

Dec. 19, 1857: A Real Christmas Day.

April 24, 1858: The supposed incurable Horse.

Nov. 10, 1860: The Exmoor Pony Fair at Bampton, Devon.

Dec. 22, 1860: "The house on fire on Christmas Eve"; The Font and the Flowers.

The number for November 10, 1864, contained a portrait of Leech.

172 Original Pencil Sketch for woodcut, The Font and the Flowers (Illustrated London News, December 22, 1860).

173 JOHN LEECH'S ETCHINGS, From Jack Bragg . . . From Christopher Tadpole. By Albert Smith . . . From Hector O'Halloran. By W. H. Maxwell . . . The two last works are Published by William Tegg . . . [c. 1850].

Quarto. Original illuminated boards; yellow end-papers.

This consists of fifty-one etched plates by Leech, as listed on the title-page, each plate being followed by an unnumbered leaf, with descriptive

text printed on one side of the leaf. The imprint is omitted from the Christopher Tadpole and Hector O'Halloran plates. (See Nos. 16, 114, and 162.)

There are several issues of the etchings, both with, and without, text. An edition containing fifty-three plates has a separate table of contents, and title-page reading as follows: Etchings by John Leech [leech in bottle] London: William Tegg.

174 "YOUNG TROUBLESOME": Or [Colored vignette] Master Jacky's Holidays London: Bradbury & Evans . . . [1850].

Oblong duodecimo. Original yellow boards; white end-papers.

This consists of etched title and eleven plates (comprising twenty-five etchings), by Leech, colored by hand. There is a half-title, with "Persons represented" on verso.

Dr. John Brown lists a sequel to this, called Master Jacky in Love, but no

copies have been found by later students of Leech.

1851

175 [AYTOUN, W. E., and MARTIN, THEODORE.] The Book Of Ballads. Edited By Bon Gaultier. A New Edition, With Several New Ballads. Illustrated By Alfred Crowquill, Richard Doyle, And John Leech. London: Wm. S. Orr And Co . . . [1851]

Duodecimo. Original blue cloth binding, gold stamped; yellow end-papers and gilt edges.

Title (with woodcut on verso), "Contents," and "L'Envoy," pp. [i–viii]; text, pp. [1]–256; four leaves of publishers' advertisements.

Woodcut frontispiece, illuminated title-page, numerous woodcuts in text and small cuts at the corners of each page, by Crowquill, Doyle, and Leech. The poems entitled Little John and the Red Friar, The Rhyme of Sir Launcelot Bogle, and The Lay of the Lover's Friend have illustrations by Leech, those on pp. 178 and

192 being signed by him. Most of the wood-cutting was done by F. Dalziel.

This collection of ballads was issued with the Crowquill illustrations in 1845. Both the 1845 edition and one of 1849, illustrated by Crowquill and Doyle, contain a tail-piece, of which we exhibit the original drawing, signed by Leech (see next number), showing that he had a small connection with the early editions. The present edition contains additional poems, and several new illustrations besides those contributed by Leech.

176 Original Water-color Sketch (signed "J. L.") for woodcut, Love gone to pot. (Bon Gaultier Ballads, 1849, p. 72; [1851], p. 78. See note to preceding number.)

177 "Coming Home." A Comic Panorama. Drawn By "Leech." Delineating, With Irresistible Humour, The Fun, Mishaps, And Queer Occurrences, To which the votaries of

Sport are subjected 'Coming Home' From The Races . . . London: Renshaw And Kirkman . . . [1851].

Oblong twentyfour-mo (6 ft. 6 in. x 4½ in.). Original blue cloth binding, gold stamped, with paper patch illustration by Leech on front cover; gray end-paper, bearing title.

A folding colored woodcut, signed "J Leech [three times] Smyth Sc."; printed on gray paper, in four divisions, and pasted together.

178 GOLDSMITH, OLIVER. The Traveller, By Oliver Goldsmith. With Thirty Illustrations Designed Expressly For The Art-Union Of London. 1851.

Quarto.

Title, "Index to the Illustrations," and imprint, pp. [i–iv]; text, pp. [1]–14.

Frontispiece (portrait of Goldsmith) and thirty-three full-page woodcuts by various artists. No. XXVI is by Leech.

179 THE LADIES' COMPANION And Monthly Magazine. [Woodcut] Vol-

ume the Third London: Bradbury And Evans . . . [1851]

Quarto.

Vol. III, February–July, 1851 (accompanied by the numbers for March, May, and July, with original pink paper wrappers).

Title, imprint, and "Alphabetical Table of Contents," pp. [i]–iv; text, pp. [1]–284.

Four etched plates (facing pp. 73, 121, 150, and 247), by Leech, colored by hand, and two colored costume plates and woodcuts in text, not by Leech.

Titles of Leech's plates: The new Dress, Mrs. Berligan at the Opera, More frightened than hurt, and King Radbob's Daughter.

180 THE MONTH. A View Of Passing Subjects And Manners, Home And Foreign, Social And General. By Albert Smith & John Leech. July, 1851 [–December, 1851], Published At The Office Of "The Month" . . . [1851].

Square sixteenmo. Six monthly numbers, July-December, 1851 (all published), with

original brown, pictorial paper wrappers, designed by Leech.

Text (including titles and "Answers to Correspondents" for each number), pp. [1]–480.

Etched frontispiece in each number, twenty-three full-page woodcuts, and seventy-seven woodcuts in text, all by Leech.

Titles of the six etchings: Mr. Simmons's Attempt at Reform, Charade Acting, The Little Party, The Doctor's Mishap, The Domestic Difficulty, and Mr. Marshall "is not mad."

On p. [49] is the caricature of Thackeray, as "Mr. Michael Angelo Titmarsh, as he appeared at Willis's Rooms in his celebrated character of Mr. Thackeray." Several of the full-page cuts represent Belles of the Month.

181 Original Water-color Sketch for woodcut, The Great Dinner Bell Nuisance (The Month, p. [297]).

182 Original Steel Plates for the six etchings of The Month; with late impressions of the plates, on Japan paper.

183 Original Wood Blocks for the one hundred woodcuts of The Month; with late impressions of the woodcuts.

184 THE RAGGED SCHOOL UNION MAGAZINE. [Quotations] Volume III. London: Parthidge & Oakey . . . [1851].

Octavo. Vol. III.

This volume contains a frontispiece, which is attributed to Leech. It is divided into compartments, showing different phases of child life.

185 RECORDS OF THE GREAT EXHIBITION Extracted From Punch. [Printed by William Bradbury . . . Oct. 4, 1851.]

Folio. A newspaper of eight pages.

Numerous woodcuts from Punch, by Leech and others. At the top of p. [1] is Leech's woodcut, The Great Derby Race, which first appeared as a double-page illustration in Punch, Vol. XX, pp. [214–215].

186 Original Water-color Sketch for woodcut, The Great Derby Race for Eighteen Hundred and Fifty-one (Punch, Vol. XX, pp. [214–215], 1851; and Records of the Great Exhibition, p. [1]).

1852

187 À Beckett, G. A. The Comic History Of Rome By Gilbert Abbott A'Beckett. Illustrated By John Leech. Bradbury And Evans . . . [1852]

Octavo. Ten monthly numbers in nine, with original green, pictorial, paper wrappers, designed by Leech.

Half-title, pictorial title (printed in red and black), imprint, "Preface," "Contents," "Engravings on Steel," and "Engravings on Wood," pp. [i]–xii; text, pp. [1]–308. The preliminary leaves are found in the double number, IX–X.

One etched plate, colored by hand, in each number except the last, which contains two; the numbers of woodcuts in text of No. I–Nos. IX–X,

respectively, are as follows, thirteen, twelve, ten, nine, ten, ten, nine, eight, seventeen; a total of ten etchings and ninety-eight woodcuts by Leech, as called for in the lists of illustrations. The wrapper design is repeated in the title.

The numbers appeared from May, 1851, to February, 1852.

188 Original Water-color Sketch for woodcut, Marius in his Old Age (The Comic History of Rome, p. 266).

189 À Beckett, G. A. The Comic History Of Rome . . . [Woodcut] Illustrated By John Leech. London: Bradbury, Agnew, & Co. Ld. [1897–1898].

Quarto.

This late edition was published in parts, with colored plates.

190 Lemon, Mark. Prose And Verse. By Mark Lemon. London: Bradbury And Evans . . . 1852.

Sixteenmo. Original drab, stamped cloth binding; yellow end-papers.

Half-title, title, imprint, and "Contents," pp. [i]–vii; text, pp. [1]–256.

Etched frontispiece by Leech, illustrating Christmas Eve in a Sponging House, pp. 209–219. The story appeared in Punch's Snapdragons for Christmas, 1845, accompanied by the plate, which bore the inscription, "A very unpleasant day to be out . . ." In its present state, the inscription is erased and "Frontispiece. Page 216" is substituted.

The original pencil sketch for the frontispiece, without inscription, is inserted in this copy.

191 MILLER, THOMAS. Picturesque Sketches Of London, Past and Present. By Thomas Miller . . . With Numerous Engravings . . . London: Office Of The National Illustrated Library . . . [pref. d. 1852.]

Duodecimo. Original green, embossed cloth binding; yellow end-papers.

Half-title, imprint, title, "Contents," "List of Engravings," and "Advertisement," pp. [v]–

xvi; text, pp. [17]–306; one leaf of publisher's advertisements.

Woodcut frontispiece and pictorial title, numerous full-page woodcuts, not included in the pagination, and woodcuts in text. The cut on p. 285 is signed by Leech, and those on pp. 286 and 287 seem to be by him.

192 PAUL, H. H. Dashes Of American Humour, By Henry Howard Paul, With A Preface By J. B. Buckstone, Esq. Illustrated by John Leech. London: Piper Brothers And Co . . . 1852.

Octavo. Original blue, stamped cloth binding; yellow end-papers. The title on the back of the cover is "Yankee Stories," which is used also for the running title.

Title, imprint, dedication, "Preface," and "Contents," pp. [i]–viii; text, pp. [1]–248.

Eight etched plates (frontispiece, and facing pp. 43, 69, 120, 131, 172, 193, and 232) by Leech.

Titles of plates: Jonathan Homebred at the Zoological Gardens, Dan Suggs and the Sarpint, The Down

Easter Rehearsal, Mr. Profile's Great Catch, A Row at Miss Nibbles's, The Robbery, Colonel Crickley's Horse, and Lost! a black cat.

Chambers says that this was first issued in parts.

193 Original Steel Plates for the eight etchings of Dashes of American Humour; with late impressions of the plates on India paper.

194 PAUL, H. H. Dashes Of American Humor . . . New York: Garrett & Co . . . 1853.

Duodecimo.

An early American edition. The illustrations are copied on wood, and are differently arranged, Dan Suggs and the Sarpint being used as a frontispiece.

195 REACH, A. B., and BROOKS, SHIRLEY. A Story With A Vengeance; or, How many Joints may go to a Tale. Inscribed To The Greater Number Of Railway Travellers, And

Dedicated To The Rest. By Angus B. Reach And Shirley Brooks. [Woodcut] With A Steel-Engraving By John Leech, And Ten Cuts By Smyth. London: 227 Strand [1852].

Duodecimo. Original brown, pictorial, paper wrapper.

Title, imprint, and "Contents," pp. [i–iii]; text, pp. [1]–90; one blank leaf; publishers' illustrated catalogue, dated 1852, sixteen leaves.

Etched frontispiece (An "Eligible Situation" in Regent Street) by Leech, and ten woodcuts in text, some of them signed by Charles Keene.

196 REACH, A. B., and BROOKS, SHIRLEY. A Story With A Vengeance . . . Second Edition, Revised . . . London: Nathaniel Cooke . . . [n.d.]

Duodecimo.

In this second edition, Leech's frontispiece is redrawn on wood, and there are additional full-page woodcuts, by Keene [?].

SEALY, T. H. Broad Grins from China, 1852, see No. 100.

197 SMITH, ALBERT. Comic Tales And Sketches. By Albert Smith . . . London: Richard Bentley . . . 1852

Sixteenmo.

Title, imprint, and "Contents," pp. [i–iii]; text, pp. [1]–156.

Twenty-one woodcuts (including initials) in text by Leech, most of them signed.

All of these articles had appeared in The Wassail-Bowl, 1843 (see No. 115).

198 SMITH, ALBERT. Comic Tales And Pictures Of Life . . . London: David Bryce . . . [1861?]

Sixteenmo.

A cheap edition of Nos. 197 and 201, paged continuously. It contains all the illustrations.

199 STOWE, MRS. HARRIET BEECHER. Uncle Tom's Cabin; Or, Life Among The Lowly. By Harriet Beecher Stowe. London: H. G. Bohn . . . 1852.

Duodecimo.

Half-title, title, imprint, "Preface," "Contents," and "Introductory Remarks," pp. [i]–xx; text, pp. [1]–483.

Frontispiece and eight full-page woodcuts, not included in pagination. The one facing p. 4 (Eliza's Child dancing to amuse Mr. Haley) is signed by Leech.

1853

200 THE FIELD Or Country Gentleman's Newspaper . . . 1853.

Folio.

A scrap-book, containing the following woodcuts by Leech, which appeared in the first two volumes of The Field, his work beginning in No. I, January 1, 1853: "Gone away," A Day in the Snow, The first Open Day, After the Race, The State of the Country, . . . It 's very good Landing, The Canter, The early part of the Season, "Fly em, Charley," A Way, and *the* Way of going to the Derby.

201 SMITH, ALBERT. Pictures Of Life At Home And Abroad. By Albert Smith. London: Richard Bentley . . . 1853.

Sixteenmo.

Title, imprint, "Contents," pp. [i–iii]; text, pp. [1]–156.

Seventeen woodcuts (including initials) in text by Leech.

All of these articles had appeared in The Wassail-Bowl, 1843 (see No. 115). See also No. 198.

202 [SURTEES, R. S.] Mr. Sponge's Sporting Tour. By The Author Of "Handley Cross," "Jorrocks's Jaunts" Etc. Etc. [Woodcut] With Illustrations By John Leech. London: Bradbury And Evans . . . 1853.

Octavo. Thirteen monthly numbers in twelve, with original brown, pictorial, paper wrappers, designed by Leech.

Half-title, title, imprint, dedication, "Preface," "Contents," "Engravings on Steel," and "Engravings on Wood," pp. [i–xii]; text, pp. [1]–408. The preliminary leaves are found in the double No. XII–XIII.

One etched plate, colored by hand, in each number except the last, which contains two; woodcuts in Nos. I–XII–XIII, respectively, seven, nine, seven, six, eight, eight, six, seven, seven, seven, seven, ten; a total of thirteen etchings and eighty-nine woodcuts by Leech, including five cuts (on pp. 129, 165, 182, 227, and 296) not mentioned in the list of illustrations. The cut on p. 225 is used also on the title-page.

On the completion of the work in numbers, it appeared in volume form, bound in pictorial cloth, as announced among the extra advertisements in the last number. A reprint was published by Bradbury, Agnew & Co. in 1888 (undated).

203 Another edition, 1860, with original brown cloth binding, gold stamped.

Inserted in this copy are the original water-color studies for four of the illustrations, as follows: Our Hero, p. [1]; The Stables, p. 14; Mr.

Thomas Slocdolager, p. 17; and Hunting the Hounds, facing p. 288.

1854

204 BERKELEY, G. F. Reminiscences Of A Huntsman. By The Honourable Grantley F. Berkeley. With Illustrations By Leech. London: Longman, Brown, Green, And Longmans. 1854.

Octavo. Original red cloth binding; dark red end-papers, with advertisements.

Title, imprint, dedication, and "Preface," pp. [i]–xi; text, pp. [1]–415; imprint, p. [416]; Longman's Catalogue, dated March 31, 1853, pp. [1]–32.

Etched frontispiece, colored by hand, and three etched plates (facing pp. 17, 73, and 81), all by Leech.

Titles of plates: "I implored them to have the street door opened," How to preserve Pheasants, A Shindy—Eton to the rescue, and Old John Baldwin and his Prisoner.

205 FULLOM, S. W. The Great Highway: A Story Of The World's Strug-

gles. By S. W. Fullom . . . With Illustrations On Steel, By John Leech. [Quotation] In Three Volumes . . . London: Longman, Brown, Green, And Longmans. 1854.

Octavo. Three volumes. Original blue cloth binding, gold stamped; yellow end-papers. Author's presentation copy.

Vol. I: Unnumbered half-title; title, imprint, dedication, "Illustrations," and "Preface," pp. [i]–viii; text, pp. [1]–302; advertisement and imprint, pp. [303–4]. Vol. II: Title and imprint, pp. [i–ii]; text, pp. [1]–307, imprint, p. [308]. Vol. III: Half-title, title, and imprint, pp. [i–iv]; text, pp. [1]–295; imprint, p. [296]; publishers' circular, pp. [1]–32.

Etched frontispiece by Leech in each volume (Guilty or not guilty, The Return, and An unexpected Meeting).

206 FULLOM, S. W. The Great Highway . . . Second Edition, Revised. London . . . 1854.

Octavo. Three volumes in one. Original blue stamped cloth binding; yellow end-papers.

In this second edition the pagination of each volume is separate and is the

same as in the first edition. The plates are the same. The volumes sometimes appear separately.

PICTURES OF LIFE & CHARACTER, 1854–1869, see No. 97.

207 SURTEES, R. S. Handley Cross; Or, Mr. Jorrocks's Hunt. By The Author of "Mr. Sponge's Sporting Tour," "Jorrocks's Jaunts," Etc. Etc. [Woodcut] With Illustrations By John Leech. London: Bradbury And Evans . . . 1854

Octavo. Seventeen monthly numbers, with original brown, pictorial, paper wrappers, designed by Leech.

Title, imprint, dedication, "Preface," "Contents," "Engravings on Steel," and "Engravings on Wood," pp. [i–x]; text, pp. [1]–550. The preliminary leaves are found in No. XVII.

One etched plate, colored by hand, in each number; woodcuts in Nos. I–XVII, respectively, eight, eight, seven, six, seven, seven, five, six, six, five, six, five, six, four, two, five, six; a total of seventeen etchings and

ninety-nine woodcuts by Leech, including fifteen initial letters not mentioned in the list of illustrations. The cut on p. 409 is used on the title-page.

The numbers appeared from March, 1853, to October, 1854. On its completion, the work was published in volume form, bound in red pictorial cloth. A reprint was published by Bradbury, Agnew & Co. in 1888 (undated).

208 Original Pencil Sketch for Mr. Jorrocks at Ongar Castle (Handley Cross, p. 190).

1856

209 FULLOM, S. W. The Man Of The World; Or, Vanities Of The Day. By S. W. Fullom . . . In Three Volumes . . . "It 's a mad world, my masters."—*Old Play*. London: Charles Joseph Skeet . . . 1856.

Octavo. Three volumes. Original maroon cloth binding, lettered in gold; green end-papers.

Vol. I: Title, imprint, dedication, and "Illustrations," pp. [i–iv]; text, pp. [1]–298; one page of publisher's advertisements. Vol. II: Title, imprint, and "Illustrations," pp. [i–iii]; text, pp. [1]–326; one page of publisher's advertisements. Vol. III: Title, imprint, and "Illustrations," pp. [i–iii]; text, pp. [1]–296; one page of publisher's advertisements.

Vols. I–III contain, respectively, three, two, and two etched plates (including frontispieces), a total of seven plates by Leech, as called for in the lists of illustrations.

210 [RUFFINI, GIOVANNI.] The Paragreens On A Visit To The Paris Universal Exhibition. By The Author Of "Lorenzo Benoni," And "Doctor Antonio." With Illustrations By John Leech. Edinburgh: Thomas Constable And Co. Hamilton Adams And Co., London. MDCCCLVI . . .

Duodecimo. Original blue cloth binding, gold stamped; yellow end-papers.

Title, imprint, and "Contents," pp. [i–iii]; text, pp. [1]–230; three leaves of publishers' advertisements.

Five full-page woodcuts (frontispiece, and facing pp. 28, 111, 176,

and 228), by Leech, without titles. The wood-cutting was done by Swain.

Some copies are bound in light green cloth.

211 ST. JOHN, BAYLE. Legends Of The Christian East. By Bayle St. John . . . London: Addey And Co . . . MDCCCLVI.

Duodecimo. Original pictorial, white cloth binding; white end-papers.

The design on the cover is signed with a monogram, "J. L.," and is attributed to Leech.

1857

212 BERKELEY, G. F. A Month In The Forests Of France. By The Hon. Grantley F. Berkeley. London: Longman, Brown, Green, Longmans, & Roberts. 1857 . . .

Octavo. Original red, stamped cloth binding; yellow end-papers.

Title, imprint, dedication, and "Preface," pp. [i]–vii; text, pp. [1]–286.

Two etched plates (frontispiece colored by hand, and facing p. [1]) by Leech. The plates represent hunting scenes, but have no titles.

213 MERRY PICTURES By The Comic Hands H. K. Browne, Crowquill, Doyle, Leech, Meadows, Hine, And Others. London: W. Kent & Co . . . [1857].

Oblong quarto. Original brown, pictorial boards, red leather back.

This consists of lithographed title by Alfred Crowquill, and forty-three numbered leaves, printed on one side only, each leaf containing numerous woodcuts, with descriptive text, by Leech and others, as enumerated in the title.

Several of Leech's illustrations for The Comic Latin Grammar (see No. 31) are here reproduced, with added, or altered, inscriptions.

214 Original Water-color Sketch for woodcut, The Doctor says [etc.] (Merry Pictures, at right of leaf 5).

215 [PROWER, ——.] The Militiaman At Home And Abroad; Being The History Of A Militia Regiment, From Its First Training To Its Disembodiment; With Sketches Of The Ionian Islands, Malta, And Gibraltar. By Emeritus. With Illustrations By John Leech. London: Smith, Elder, & Co . . . 1857.

Octavo. Original red cloth binding, gold stamped; dark blue end-papers.

Half-title (on verso, "The right of Translation is reserved"), title, imprint, and "Preface," pp. [i]–viii; text, pp. [1]–300; catalogue of Smith, Elder & Company, dated June, 1857, pp. [1]–16.

Two etched plates (frontispiece, and facing p. 37) by Leech.

Titles of plates: The Bugler, and The Old Friends at Southsea.

1858

216 BALMANNO, MRS. Pen And Pencil. By Mrs. Balmanno. [Woodcut] New York: D. Appleton & Co. . . . 1858.

Octavo.

Title, imprint, and "Preface," pp. [i–iii]; four inserted leaves, with "List of Subscribers"; "Illustrations" and "Contents," pp. [v]–xi; text, pp. [1]–299; imprint, p. [300].

Etched frontispiece and numerous woodcuts in text by various artists; the cut on p. [251], illustrating the Child's Evening Prayer, is by Leech.

217 THE CYCLOPÆDIA OF WIT AND HUMOR; Containing Choice And Characteristic Selections From The Writings Of The Most Eminent Humorists Of America, Ireland, Scotland, And England. Illustrated with Twenty-four Portraits on Steel, and many Hundred Wood Engravings. Edited By William E. Burton . . . [Quotation] New York: D. Appleton And Company . . . London . . . 1858.

Quarto. Twenty-four monthly numbers (arranged for two volumes), with original brown, pictorial, paper wrappers.

Paged continuously, pp. [1]–1136, including half-titles and woodcut titles to the Scotch and English sections (in Nos. 13 and 14) and indexes in No. 24. In No. 24 are found, also, preliminary pages as follows: half-title, wood-

cut title, imprint, title, dedication, and "Preface," pp. [i]–xii, for Vol. I; lists of portraits in each volume, half-titles and woodcut titles for the American and Irish sections, and half-title, title, and imprint for Vol. II; a yellow slip advertises "extra gilt muslin covers" for the work.

Twenty-four portraits, and numerous woodcuts in text. Cuts by Leech are found on pp. 520 (copy on wood of Tom Houlaghan's Guardian Sprite, appearing in The Illuminated Magazine, Vol. II), 726, 862, 864, 945, 946, 991, 1103, 1119.

Most of Leech's illustrations are copies of those in The Illuminated Magazine, 1843–1844 (see No. 113), with a few from Punch.

218 An Encyclopædia Of Rural Sports . . . By Delabere P. Blaine, Esq. A New Edition, Revised And Corrected. [Woodcut] Illustrated By Above Six Hundred Engravings On Wood By R. Branston From Drawings By Leech, Alken, T. Landseer, Dickes, Etc. London Long-

man, Brown, Green, Longmans, & Roberts. 1858.

Octavo.

Half-title, imprint, title, "Preface to the Third Edition," and "Contents," pp. [i]–xiii; text, pp. [1]–1246.

Numerous woodcuts in text by Leech, Alken, T. Landseer, Dickes, and others.

Editions appeared in 1840 and 1852. The preface of the present volume contains the following note: "This edition will be found to be embellished with many additional engravings, from drawings by Mr. John Leech." It was published the same year in three volumes.

219 GREENWOOD, FREDERICK. The Path Of Roses. By Frederick Greenwood. With Illustrations By Birket Foster, John Leech, Noel Humphreys, James Danby, Harrison Weir, &c., &c. London: Charles H. Clarke . . . [c. 1858].

Octavo. Original light green cloth binding, gold and blind stamped, with floral medallion in center of upper cover; yellow end-papers.

Half-title, title, imprint, "Advertisement," "Contents," and text, pp. [1]–225; one leaf advertising The Scarlet Letter, etc.

Numerous woodcuts in text, by Leech and others; that on p. 67 is signed by Leech.

The story first appeared in Tait's Magazine.

220 SMITH, ALBERT. The English Hotel Nuisance. By Albert Smith. [Quotation] Second Edition. London: Bradbury And Evans . . . 1858.

Sixteenmo. Original buff, pictorial, paper wrapper.

Frontispiece, title, imprint, dedication, and "Preface," pp. [1]–10; text, pp. [11]–40.

Two full-page woodcuts (frontispiece, and p. [33]) by Leech, and two woodcuts in text.

This first appeared in 1855.

221 SURTEES, R. S. "Ask Mamma;" Or, The Richest Commoner In England. By The Author Of "Handley Cross," "Sponge's Sporting Tour," Etc. Etc. [Woodcut] With Illustrations By

John Leech. London: Bradbury And Evans . . . 1858.

Octavo. Thirteen monthly numbers, with original brown, pictorial, paper wrappers, designed by Leech.

Title, imprint, dedication, "Preface," "Contents," "Engravings on Steel," and "Engravings on Wood," pp. [i–xii]; text, pp. [1]–412. The preliminary leaves are found in No. XIII.

One etched plate, colored by hand, in each number; woodcuts in Nos. I–XIII, respectively, eight, seven, six, five, five, four, five, five, six, three, four, six, six; a total of thirteen etchings and seventy woodcuts by Leech, including one cut (on p. 195) not included in the list of illustrations. The cut on p. 225 is used on the title-page.

On the completion of the work in numbers, it appeared in volume form, bound in pictorial cloth. A reprint was published by Bradbury, Agnew & Co. in 1888 (undated).

1859

222 FRANCIS, FRANCIS. Newton Dogvane. A Story Of English Country Life. By Francis Francis. With Illustrations by Leech. In Three Volumes . . . London: Hurst And Blackett, Publishers, Successors To Henry Colburn . . . 1859. The right of Translation is reserved.

Duodecimo. Three volumes. Original dark rose cloth binding; yellow end-papers.

Vol. I: Title and imprint, pp. [i–ii]; text, pp. [1]–328; one leaf of publishers' advertisements. Vol. II: Title and imprint, pp. [i–ii]; text, pp. [1]–339; advertisement, p. [340]. Vol. III: Title and imprint, pp. [i–ii]; text, pp. [1]–317; advertisement, p. [318].

Etched frontispiece by Leech, colored by hand, in each volume (Newton distinguishes himself in a minuet, Mr. Chilliwun preparing for the Field, The Chalk Pit).

Some copies have the plates uncolored. It was reprinted in 1888.

223 [HALIBURTON, T. C.] Nature And Human Nature. By The Author Of "Sam Slick, The Clockmaker" . . . London: Hurst And Blackett . . . 1859.

Duodecimo.

Title, imprint, dedication, and "Contents," pp. [i]–vi; text, pp. 1–344; one leaf of publishers' advertisements.

Frontispiece engraved in line (Female colleges) by Leech.

Both this and the following belong to Hurst and Blackett's Standard Library of Cheap Editions of Popular Modern Works. The frontispiece of The Old Judge, also by Haliburton, in the same series, is sometimes attributed to Leech, but does not seem to us to be by him.

224 [HALIBURTON, T. C.] Sam Slick's Wise Saws And Modern Instances; Or, What He Said, Did, Or Invented . . . London: Hurst And Blackett . . . 1859.

Duodecimo.

Title, imprint, dedication, "Preface," and "Contents," pp. [i–vi]; text, pp. 1–329; advertisement, p. [130].

Frontispiece engraved in line (The House without Hope) by Leech.

225 HOLE, S. R. A Little Tour In Ireland. Being A Visit To Dublin, Galway, Connamara, Athlone, Limerick, Killarney, Glengarriff, Cork, Etc. Etc. Etc. By An Oxonian. With Illustrations By John Leech. [Quotation] London: Bradbury & Evans . . . 1859.

Duodecimo. Original green cloth binding, gold stamped; yellow end-papers and gilt edges.

Half-title, title, imprint, dedication, and "Contents," pp. [i]–viii; text, pp. [1]–220; two leaves of publishers' advertisements.

Folding etched frontispiece, colored by hand, four full-page woodcuts, facing pp. 31, 84, 141, and 209, and thirty-three woodcuts in text, all by Leech.

At p. 141 is a representation of Leech. "It is a back view of him,

riding with very short stirrups a rakish Irish pony, listening to a barefooted master of blarney."—*Dr. John Brown.*

The author was the Rev. S. Reynolds Hole, Dean of Rochester Cathedral, Leech's friend and biographer, with whom he made the journey to Ireland.

226 Another Copy, with autograph letter from Dean Hole concerning his friendship with Leech and his family.

Extracts: " . . . I had the happiness of hearing from his widow, the first time I saw her after his death, 'When Thackeray died, you and Millais were John's dearest friends' . . . If I can find time I shall republish 'The Little Tour,' or, perhaps the illustrations with a memoir."

227 Original Water-color Sketch for etching, The Claddagh, Galway (folding frontispiece of A little Tour in Ireland).

The sketch is on two pieces of paper, and it has been suggested that the smaller piece was added on the occasion of Leech's second visit to Galway, of which Dean Hole wrote: "He went a second time over the Channel, and across Ireland to Galway, that he might finish to his satisfaction that wonderful picture of the Claddagh, which makes the frontispiece of the book."

228 HOLE, S. R. A Little Tour In Ireland By An Oxonian (S. Reynolds Hole, Dean Of Rochester) With Illustrations By John Leech [Quotation] New Edition London Edward Arnold . . . 1892 . . .

Quarto. No. 25 of an edition of one hundred copies on large paper.

New edition, with dedication to John Leech, and new preface and list of illustrations added.

[LEIGH, PERCIVAL.] Paul Prendergast; or, The Comic Schoolmaster, 1859, see No. 35.

229 MILLS, JOHN. The Flyers Of The Hunt. By John Mills . . . Illustrated By John Leech. [Quotation] "The Field" Office, Strand; And Ward And Lock . . . London. 1859.

Octavo. Original blue cloth binding, gold stamped; orange end-papers.

Half-title, title, imprint, dedication to "The True Sportsman," "Preface," and "Illustrations," pp. [i–viii]; text, pp. [1–115].

Five etched plates (including frontispiece), by Leech, colored by hand, as called for in the list of plates.

Titles of plates: "There 's nothing to stop yer," "And fell head foremost . . . ," Puffy Doddles lectured in the Saddle Room, Sir Digby presenting the brush . . . , "Pompous, silent, and grand . . . ," and The Match.

Some copies have the illustrations uncolored.

230 ONCE A WEEK. An Illustrated Miscellany Of Literature, Art, Science, & Popular Information. Volume I.

July to December, 1859 [–Volume V, June to December, 1861]. London: Bradbury & Evans . . . [1859–1861].

Octavo. Vols. I–V.

Numerous woodcuts by Browne, Du Maurier, Keene, Leech, Millais, Tenniel, and many others. According to the lists of illustrations, Vol. I has thirty-two designs by Leech, Vol. II, forty-six, Vol. III, seven, Vol. IV, one, and Vol. V, four.

Leech's work begins on pp. 1–2 of Vol. I, with illustrations to a rhymed programme of the magazine, by Shirley Brooks. An article on The Public Schools of London has a cut (Coach-tree, Vol. III, p. 98), which is reminiscent of Leech's Charterhouse days, and other articles on London life are illustrated by him. A large number of his designs are for Divorce a Vinculo and The Science of Matrimony, in Vol. II.

1860

231 MR. BRIGGS & HIS DOINGS. Fishing. [Woodcut] By John Leech. London. Published By Bradbury And Evans . . . [1860].

Folio. Original brown, pictorial, paper wrapper, with design by Leech, and title, as above.

This consists of twelve colored lithographs, with title above each plate and explanatory text and publishers' names below. The eleventh plate is divided into two pictures.

The first woodcuts depicting Mr. Briggs and his various doings appeared in Punch in 1849, and for some time he continued to be a favorite subject with Leech and the readers of Punch.

232 SURTEES, R. S. "Plain Or Ringlets?" By The Author Of "Handley Cross," "Sponge's Sporting Tour," "Ask Mamma," Etc. Etc. [Woodcut] With Illustrations By John

Leech. London: Bradbury And Evans . . . 1860.

Octavo. Thirteen monthly numbers in twelve, with original brown, pictorial, paper wrappers. Title, imprint, dedication, "Contents," "Steel Engravings," and "Wood-engravings" followed by "Errata," pp. [i–x]; text, pp. [1]–406. The preliminary leaves are found in the double No. XII–XIII. Slater calls for a half-title.

One etched plate, colored by hand, in each number except the last, which contains two, one of them a pictorial title; woodcuts in No. I–Nos. XII–XIII, respectively, six, four, five, four, six, five, four, five, three, three, three, six; a total of thirteen etchings and fifty-four woodcuts by Leech, including ten initial letters not mentioned in the list of illustrations. The cut on p. 155 is used in the printed title-page.

On the completion of the work in numbers, it appeared in volume form, bound in pictorial cloth. A reprint was published by Bradbury, Agnew & Co. in 1888 (not dated).

1861

233 MILLS, JOHN. The Life Of A Foxhound. By John Mills . . . Second Edition. London: Longman, Green, Longman, And Roberts . . . 1861.

Octavo. Original maroon cloth cover bound in.

Half-title, title, imprint, "Preface," and "List of Illustrations," pp. [i–vii]; text, pp. [1]–222.

Four etched plates (including frontispiece) by Leech, colored by hand, as called for in the list of illustrations.

Titles of plates: The Meet, "Head and Hands will beat Heels," A Curious Finish, and "Hold har-r-r-d!"

The first edition appeared in 1848. This is the first with Leech's illustrations.

234 PENNELL, H. C. Puck On Pegasus: By H. Cholmondeley Pennell. Illustrated By Leech, Phiz, Portch, And

Tenniel. With A Frontispiece By George Cruikshank. Engraved By Dalziel Brothers, Joseph Swain, John Swain, & E. Evans. [Quotation] London: John Camden Hotten, Piccadilly. 1861.

Octavo. Original violet cloth binding, gold stamped; chocolate end-papers.

Half-title, imprint, title, "Contents," and "To The Reader," pp. [i]–vii; text, pp. [9]–156; two leaves advertising Hotten's publications.

Etched frontispiece by George Cruikshank, twelve full-page woodcuts, not included in pagination, and numerous woodcuts and initials in the text by Leech, Browne, Portch, and Tenniel. The full-page cuts on pp. 37, 53, and 132 appear to be by Leech.

An early state of the frontispiece and trial drawings for "Puck" are inserted.

235 PENNELL, H. C. Puck On Pegasus . . . Fourth Edition . . . London Routledge . . . 1862.

Octavo. Original red cloth binding, gold stamped; cream-colored end-papers.

In this fourth edition the full-page cuts are introduced into the text.

1862, 1865

236 [Sketches in Oil.] The Originals (From "Punch") Of Mr. John Leech's Sketches In Oil. Exhibited At The Egyptian Hall, Piccadilly. [1862].

Quarto.

Title, imprint, introductory note, by Leech, pp. [i]–viii; unnumbered half-title; reproductions, with explanatory text, pp. 1–85; one page advertising works illustrated by Leech.

"Though essentially a worker in black and white, Leech . . . had a strong desire to try his skill at colors. In 1862 he essayed a series of so-called 'Sketches in Oil,' which were exhibited at the Egyptian Hall, Piccadilly, in June and the following months. These consisted of copies of a selection of his Punch drawings, which had been ingeniously enlarged, transferred to canvas, and colored lightly in oils. As the artist advanced

with this process he considerably improved it in detail, and his exhibition was a great pecuniary success . . . to which a friendly notice by Thackeray (Times, 21 June) not a little contributed. But from an art point of view the experiment could scarcely be regarded as unassailable, and the modest artist was right in saying that his efforts had 'no claim to be regarded or tested as finished pictures.'" *Dictionary of National Biography.*

237 Original Preliminary Water-color Sketch for the Sketch in Oil, The Round Hat.

This and the three sketches described in the following numbers (238–240) are so carefully executed as to lead us to believe that they were made in connection with the Sketches in Oil, rather than that they are the originals of the woodcuts in Punch. The woodcut original of the present number appeared in Punch, Vol. XXVII, p. 136.

238 Original Preliminary Water-color Sketch for the Sketch in Oil, No Consequence.

The woodcut original appeared in Punch, Vol. XXIX, p. 228. (See note to preceding number.)

239 Original Preliminary Water-color Sketch for the Sketch in Oil, Our Friend, Mr. Noddy.

The woodcut original appeared in Punch's Almanack for 1857. (See note to No. 237.)

240 Original Preliminary Water-color Sketch for the Sketch in Oil, Not a Bad Idea for Warm Weather.

The woodcut original appeared in Punch, Vol. XXXIII, p. 54. (See note to No. 237.)

241 Original Sketch in Oil: A very great Man.

The woodcut original appeared in Punch's Almanack for 1855.

242 Original Sketch in Oil: No Consequence. (See also No. 238.)

243 Original Sketch in Oil: Not a Bad Idea for Warm Weather. (See also No. 240.)

244 Original Sketch in Oil: Where there 's a Will there 's a Way.

The woodcut original appeared in Punch, Vol. XXXVI, p. 60.

245 Original Sketch in Oil: Gone Away! ("Now, Miss Ellen!")

The woodcut original appeared in Punch, Vol. XL, p. 120.

246 Mr. John Leech's Gallery of Sketches In Oil. From Subjects in "Punch." Exhibited At The Auction Mart Gallery, Near The Bank Of England . . . Admission One Shilling. Price Threepence. [n.d.]

Octavo. Stitched.

Cover-title, with Leech's note on verso; "Catalogue of the Pictures," and "Opinions of the

Press," pp. [1]–17; "Mr. John Leech's Sketches in Oil," p. [18].

On p. [8] is the following note: "The Secretary in attendance at the Room will give information respecting the limited number of subjects from Mr. John Leech's Gallery of Sketches in Oil which it is proposed to publish. (See advertisement.)"

On p. [18] is an announcement that a limited number of Sketches in Oil would be reproduced to the order of subscribers, followed by two lists of works to be reproduced under the divisions, "Hunting. The Noble Science. Ten Incidents," and "Sports and Pastimes. Ten Subjects." A subscription blank for the two series, at £10 10s. each, is inserted. (For lists, see next number.)

247 [HUNTING; and SPORTS AND PASTIMES.] Published by Thos. Agnew & Sons. London, Manchr. & L'pool, Jany 2nd., 1865[–1866].

Folio. The former series issued in orange wrapper, the latter in magenta.

Twenty-three reproductions in color of Sketches in Oil, as advertised in Catalogue (see preceding number), with three additional Hunting prints, making that series number thirteen, and Sports and Pastimes, ten. Two of the additional prints (Stop a bit Master Reginald and One of Multum in Parvo's "going" days) are dated Oct. 22, 1866. Leech's name and title or explanation of subject, in facsimile of Leech's handwriting, appear under each print.

The subjects of the reproductions are as follows, each subject being followed by a reference to the original source from which it was enlarged:

HUNTING:

A Frolic home after a Blank Day. (Punch's Almanack for 1859.)

Come hup! you ugly brute. (Surtees, R. S., Handley Cross, No. IV.)

"Hold hard, Master George." (Punch, Vol. XXXVI, p. 120.)

Where there 's a Will there 's a Way. (Punch, Vol. XXXVI, p. 60.)

A Friendly Mount. (Punch, Vol. XXXII, p. 34.)

Gone away! (Punch, Vol. XL, p. 120.)

The Noble Science. (Punch's Almanack for 1858.)

Our Friend Mr. Noddy. (Punch's Almanack for 1857.)

A Capital Finish. (Punch, Vol. XXXVIII, p. 74.)

"Don't move there, we shall clear you." (Punch's Almanack for 1854.)

"Stop a bit, Master Reginald." (Punch, Vol. XXXVIII, p. 16.)

No Consequence. (Punch, Vol. XXIX, p. 228.)

One of Multum in Parvo's "going" days. (Surtees, R. S., Mr. Sponge's Sporting Tour, No. IV.)

(The last three are not mentioned in the advertisement. The second, third, sixth and twelfth prints, as listed above, were issued later, without the publisher's name, in a portfolio lettered Four Masterpieces by John Leech.)

SPORTS AND PASTIMES:

The Mermaid's Haunt. (Punch's Almanack for 1858.)

A Cavalier. (Punch's Almanack for 1857.)

None but the Brave deserve the Fair. (Punch's Almanack for 1858.)

"Yes, my dears, the sea breeze after bathing is beneficial to the back hair." (Punch's Almanack for 1858.)

A shocking Young Lady, indeed. (Punch: Vol. XXXVIII, p. 242.)

Scene at Sandbath. (Punch, Vol. XLI, p. 116.)

The Fair Toxophilites. (Punch, Vol. XXXV, p. 24.)

A nice Game for two or more. (Punch, Vol. XLI, p. 66.)

The Old Fox Hunter. (Punch, Vol. XXXVI, p. 258.)

Not a bad idea for warm weather. (Punch, Vol. XXXIII, p. 54.)

1863

248 The Gardeners' Annual For 1863. Edited By The Rev. S. Reynolds Hole. With A Colored Illustration By John Leech. London: Longman, Green, Longman, Roberts, & Green. 1863.

Sixteenmo. Original green paper wrapper. Half-title, imprint, title, "Preface," and "Contents," pp. [i–vii]; text, pp. [1]–159; four leaves of publishers' advertisements.

Etched frontispiece (A Garden Subject . . .), by Leech, colored by hand.

1864

BARHAM, R. H. The Ingoldsby Legends, 1864, see No. 23.

1865

249 SURTEES, R. S. Mr. Facey Romford's Hounds. By The Author Of "Handley Cross," "Mr. Sponge's Sporting Tour," "Ask Mamma," Etc. Etc. [Woodcut] With Illustrations By John Leech And Hablot K. Browne. London: Bradbury And Evans . . . 1865. [The Right of Translation is reserved.]

Octavo. Twelve monthly numbers, with original brown, pictorial, paper wrappers, designed by Leech.

Half-title, title, imprint, "Contents," and "Engravings on Steel," pp. [i–vii]; text, pp. [1]–391. The preliminary leaves are found in No. XII. All the wrappers bear the title, Mr. Romford's Hounds. In some copies this has been changed to read, Mr. Facey Romford's Hounds.

Two etched plates, colored by hand, in each number, those in Nos. I–VII being by Leech, the remainder by Hablot K. Browne; a total of twenty-four plates (fourteen by Leech and ten by Browne), as called for in the list of plates. The woodcut on the title-page is by Browne.

The author died shortly after the appearance of the first number of this work, and Leech died, at the age of forty-seven, during its publication, the work of illustration being carried on by H. K. Browne. The numbers appeared from May, 1864, to April, 1865. On its completion, the work was published in volume form, bound in pictorial cloth.

Leech's death occurred on October 29, 1864. He was buried at Kensal Green, "divided but by one tomb from his old school-fellow and friend, Thackeray, who had preceded him in December, 1863."

250 One Hundred And Seventy Designs And Etchings By John Leech

. . . London Richard Bentley . . . 1865

Folio. Two volumes. Original maroon, stamped cloth binding; yellow end-papers.

Each volume contains title and contents (two leaves) in addition to the etchings, which are reproductions on India paper, without imprint, of the various plates issued by Bentley.

1866

FOLLIES OF THE YEAR, 1866, see No. 128.

1869

251 LEIGH, H. S. Carols Of Cockayne By Henry S. Leigh. [Woodcut] With Numerous Illustrations By Alfred Concanen And The Late John Leech. London: John Camden Hotten . . . 1869.

Duodecimo. Original green cloth binding, gold stamped; dark gray end-papers and gilt edges.

One blank leaf; half-title, title, dedication, "Preface," and "Contents," pp. [i–xiii]; woodcut, p. [xiv]; text, pp. [9]–207; woodcut, p. [208]; publisher's advertisements, pp. 1–8.

Numerous small woodcuts in text and initials by Leech and Alfred Concanen, most of them signed by the latter.

MISCELLANEOUS AND UNPUBLISHED SKETCHES BY JOHN LEECH

252 Sixteen numbered Wash Drawings: Our Fido and his Adventures; with title on No. I, and a few lines of description on each, in Leech's handwriting. The work seems never to have been published.

253 Original Water-color Sketch, showing in several scenes various characteristic Leech types; signed with Leech's full name and the leech in bottle.

254 Original Water-color Sketch: Demolishing the Grand Turk; signed with Leech's initials.

255 Original Water-color Sketch: Accidents will Happen; signed with Leech's initials. This seems to have been finished by Miss Georgina Bowers, as it was published, with her signature, in Punch, February 20, 1869.

256 Original Water-color Sketch: Good idea for warm weather; signed with Leech's initials.

257 Sixteen Small Original Water-color Sketches of similar character; most of them signed with Leech's initials.

These represent flowers, fishes, grotesque monsters, etc., with human faces, some of them closely resembling the decorations used for the short articles in Punch. There is a second copy of the first of these sketches, with slight variations, both copies being entitled, Fancy Portraits —Skittles & Anonyma.

The titles of the rest of the series are: A Vegetable Maid and a Floral

Bachelor (see Punch, Vol. XV, p. 182), Old Izaac sees the ghost of a Red Herring, Dry Shrimps and Thirsty Souls, Moore wants the Drag-on, Blue—and anything but Green, "Why, Coddy, how pale you look," The climbing perch gets "up a tree," Lobster Salad, The Gymnotus among the Gudgeons, Captain Tack, Seltzer consoles King Pine, Time and the Horse Guards' Clock, Cockalorum Coddy, Belligerent Bells, and A Carnival Cod . . . and a jolly old Sole (see Punch, Vol. I, p. 251).

258 Nine Original Water-color Sketches, in size and treatment resembling those of the preceding number; signed with Leech's initials.

The titles of the sketches are: The "Dook" at Sea, Ill! oh dear no!, The Light weight Jockey, Golightly gets served-out, A bite with a vengeance, The Dort Drosky Driver, The Old Clock on the Stairs, R. Crusoe takes the Kid out for an airing, and Spring time in the Farm-yard.

259 Original Water-color Sketch: Whittington's Cat; signed with Leech's initials.

This drawing was presented to the father of its late owner by Leech himself, as a specimen of his early work.

260 A Collection of Pencil Studies, with suggestions of scenes and characters.

261 Original Pencil Sketch, with legend concerning early church services for servants; signed with Leech's initials.

262 Original Pencil Sketch: Meadows in a government situation.

263 Original Pencil Sketch of a street scene, with "Pleasure Van" and more than thirty figures; signed "J. Leech, 1864" (the year of his death).

264 Autograph Letter from Leech to Martin Tupper, dated March 9, 1844.

Three pages, written in answer to a letter of condolence on the death of Leech's daughter.

265 Autograph Letter from Leech to Tom Taylor, dated October 30, 1856.

Three pages, declining an invitation.

266 Autograph Letter from Leech to Percival Leigh, undated.

Three pages, concerning Punch's Pocket-book.

267 John Leech's Pewter Pocket Flask, with his full name engraved on the side; formerly the property of Henry Silver, one of the original staff of Punch and an intimate friend of Leech.

268 A Valentine with careful pen-and-ink copies of figures from Leech's earliest work in Punch.

Three figures and a head are from Foreign Affairs, Punch, Vol. I, p. 43; one is The Medical Student, Punch, Vol. II, p. 71; and another is The Gentleman who has been to Paris, Punch, Vol. III, p. 14.

269 Mr. Cato Potts' Journey from England to France in search of Liberty, (Which he does not find.) Etched by John Leech, 1848.

A broadside with woodcuts.

Notwithstanding the subscription, these are the cuts of Watts Phillips's Model Republic; or, Cato Potts in Paris.

270 Bass, M. T. Street Music in the Metropolis. Correspondence and Observations on the existing Law, and proposed Amendments . . . London: John Murray . . . 1864.

Duodecimo.

This protest against street music, which was always particularly disturbing to Leech, contains letters from various persons; among them,

one from Charles Dickens, signed also by Leech and twenty-six other gentlemen, and one from Mark Lemon, deploring the effect of the nuisance upon Leech's health.

271 1872. Exhibition of Outlines by the late John Leech, at the Gallery, 9, Conduit Street, Regent Street. Open Daily from Ten till Six. Admission, One Shilling. Catalogues, Sixpence.

Octavo. Stitched.

PORTRAITS OF JOHN LEECH

272 Two Original Water-color Sketches of Leech, by himself (on one sheet).

273 Original Pencil Sketch of Leech, by himself: A Mount in the Midlands. This is the original drawing for the woodcut in Punch (Vol. XLII, p. 156) in which Leech introduced himself as the rider of the horse in the foreground.

274 Woodcut Portrait of Leech, by himself, "A back view of him, riding with very short stirrups a rakish Irish pony." (In Hole, S. R. A little Tour in Ireland, p. 141.)

275 Woodcut caricature of Leech, by himself: Mr. Punch's Fancy Ball, in which he introduced himself as a member of the orchestra, playing the clarionet. (In Punch, Vol. XII, facing p. 14.)

276 Water-color Portrait: a copy, by H. R. Robertson, of Sir John Millais's

No. 273

portrait of Leech, in the National Gallery.

277 Proof of the Reproduction of the Portrait by Sir John Millais, used as a frontispiece to Frith's work on Leech.

278 Mezzotint Portrait by S. Arlent Edwards; one of twenty-five proofs.

279 Woodcut Portrait. (In The Illustrated London News, November 10, 1864.)

280 Woodcut Portrait, from a Photograph. (In The Illustrated Times, November 5, 1864.)

281 Two Etched Portraits of same type as preceding.

282 Woodcut Portrait of Leech in the part of Master Matthew, in Ben Jonson's Every Man in his Humour.

BOOKS AND MAGAZINE ARTICLES ABOUT JOHN LEECH

283 [Brown, John.] John Leech. (In The North British Review, March, 1865, Article VIII, pp. [213]–244.)

Octavo. Illustrations. List of Leech's works, pp. [213]–214.

284 Brown, John. Leech's Etchings. Characteristic Sketches of his Illustrations . . . also Thackeray and his Writings [Woodcut] For Private Circulation. [n.d.]

Octavo. Illustrations.

The article from the North British Review, described above, bound with one on Thackeray, and title-page as above.

285 Brown, John. John Leech and other Papers. Edinburgh . . . MDCCCLXXXII.

Duodecimo. Facsimile of sketch of John Leech as the jolly tar, by himself.

The same article as the foregoing, without

the illustrations, and with Dean Hole's reminiscences (including facsimile) appended.

A fifth edition of this was published in 1884.

286 CHAMBERS, C. E. S. A List of Works containing Illustrations by John Leech . . . Edinburgh, 1892.

Octavo.

287 DOLMAN, FREDERICK. John Leech and his Method . . . (In The Strand, March, 1903, pp. [158]–164.)

Quarto. Illustrations.

288 DU MAURIER, GEORGE. Social Pictorial Satire . . . Part I. (In Harper's New Monthly Magazine, February, 1898, pp. [331]–344.)

Quarto. Illustrations.

289 EVERITT, GRAHAM. English Caricaturists . . . of the Nineteenth Century . . . Second Edition. London . . . 1893.

Quarto. Illustrations. List of Leech's works, pp. 407–409.

The first edition appeared in 1886.

290 FRITH, W. P. John Leech, his Life and Works . . . London . . . 1891

Octavo. Two volumes. Illustrations.

291 HOLE, S. R. The Memories of Dean Hole . . . London . . . 1892.

Octavo.

292 JOHN LEECH. (In The Cornhill Magazine, December, 1864, pp. 743–760.)

Octavo. Illustrations.

293 KITTON, F. G. Charles Dickens by Pen and Pencil . . . London . . . MDCCCXC.

Folio. Illustrations. Thirteen parts in twelve, and Supplement, five parts in two.

On p. 105 is a facsimile of an unpublished sketch by Leech of Dickens as Captain Bobadil in Ben Jonson's Every Man in his Humour. The first performance, in which Leech played the part of Master Matthew, took place on September 20, 1845.

294 KITTON, F. G. John Leech, Artist and Humourist: a biographical Sketch . . . London . . . MDCCCLXXXIII.

Octavo. Illustrations. List of Leech's works, pp. 64–67.

295 KITTON, F. G. John Leech . . . New Edition revised. London . . . MDCCCLXXXIV. (Redway's Shilling Series.)

Sixteenmo. Most of the illustrations and the list of works are omitted.

296 SAINT-GAUDENS, HOMER. John Leech. (In The Critic, October, 1905, pp. [358]–367.)

Octavo. Illustrations.

297 SILVER, HENRY. The Art-life of John Leech. (In The Magazine of Art, Vol. XVI.)

Quarto. Illustrations.

The same volume contains an article on the Home-life of John Leech.

298 STURGIS, RUSSELL. John Leech. (In Scribner's Monthly, February, 1879, pp. 553–565.)

Quarto. Illustrations.

299 THORNBER, HARRY. John Leech . . . London . . . [n.d.]

Octavo. Illustrated.

Reprinted from the Manchester Quarterly, 1890.

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300 A Scrap-book, containing one hundred and seventy-five autograph letters concerning John Leech: the letters are addressed to George Evans, Esq., and were written between 1882 and 1888 by Robert Browning, Sir John Millais, George Du Maurier, Miss Caroline Leech, Miss Georgina Hogarth, and many others.

In the twenty-fourth chapter of his work on Leech, W. P. Frith tells of Evans's attempt to write a life of Leech, and acknowledges his indebtedness to the quantity of material which, on the death of Mr. Evans, fell into his hands, and from which he drew largely for his work.

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